Meet our Curators | MARGARET MACMILLAN | China's Forbidden City

volume 46:number 3
2013/2014 winter

ROM 100

ANCIENT CULTURES
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MAGAZINE *of the* ROYAL ONTARIO MUSEUM

Winter 2013/2014

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To celebrate the ROM's Centennial

The ROM links us to worlds past and present through its treasured world cultures and natural history collections. When visitors walk through the Museum doors, they are struck by the legacy left behind from ancient civilizations and creatures long gone from the Earth. Be a part of the ROM's legacy of wonder and discovery with a planned gift that will keep it flourishing for future generations.

Notify us of the promised gift in your will by March 19, 2014 to receive a special invitation to the Currelly Society Centennial Tea event on April 3, 2014. This exclusive event will feature fine teas, gourmet sweets, musical tributes and a fascinating look at the making of *Around 1914: Design in a New Age*.

To learn more about gift planning at the ROM, please contact Janice Correa at 416.586.5578 or janicec@rom.on.ca

ROM

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Contents

Winter 2013/2014
Volume 46, Number 3

Features

20 Look Back
With ROM ReCollects, we are crowd-sourcing a century of visitor stories. Our history is yours to tell. Here's how!
BY JULIA MATTHEWS

22 What's in a Name?
More than 100 ROM scientists, researchers, and supporters have lent their names to newly discovered specimens.
BY STAFF

28 The Keepers of the Treasure
Eight ROM Curators on what they do at the Museum, how they got here, and why they love it.
INTRODUCTION BY SENIOR CURATOR MARK ENGSTROM

Departments

3 First Word
Moving Forward into the Past

4 Journal
ROM on TV, Margaret MacMillan... and more

12 Centennial Events
What's on in 2014

14 From the Archives
Rotunda, Vol. 1, No. 1

15 Ask an Expert
The "Nature" of Minerals

16 Backyard Biodiversity
Ontario Fish are on the Move

18 Insider Profile
Introducing the ROM's new head of Engagement, Xerxes Mazda

37 ROM Travel
Join us for a Trip to China!

38 ROM Style
What's in Store

48 Last Word
The First Building, 1914

39 Member News

43 ROM Governors

Photos: Doug Currie in the field by Peter H. Adler. Pyrite by Miguel Hortiguela, LPPO. ROM M35078. Oil portrait of Empress Dowager Cixi, painted by Katherine Carl, 1903.

On the Cover

The ROM's Black Opal Ring, as photographed by Julia Campisi.

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**All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.*

Karen Alofs
UNIVERSITY OF TORONTO

Karen is a post-doctoral researcher in the Department of Ecology and Evolutionary Biology at the University of Toronto. She received her BA from the University of Chicago and PhD from the University of Texas at Austin. She is interested in how climate change will alter interactions among species and between species and their environment. With collaborators from the University of Toronto and the Ontario Ministry of Natural Resources, she is studying how the distributions of freshwater fishes in Ontario have changed as air temperatures have risen over the last several decades. She has used records from the Royal Ontario Museum to determine which fishes are now occurring in lakes farther north than they have historically.

Julia Matthews
ROM RECOLLECTS EDITOR

Julia Matthews joined the ROM as head of the Library and Archives in 1982. With a team of volunteers, she launched the first ROM website in 1995. She also gave talks and mounted small exhibits about ROM founders, donors, and curators; for further education, she once led a book club that studied murder mysteries set in museums. Julia retired in 2005, but has returned to share her experience by assisting with several Centennial projects.

Claire Louise Milne
ILLUSTRATOR & DESIGNER

Claire has been working as a freelance graphic designer at the ROM since 2012. During this time she has designed numerous books and guides as well as significant portions of *ROM* magazine. In addition her unique editorial illustrations have accompanied articles in the magazine. Claire finds inspiration in the up-close exposure to the incredible artifacts at the ROM that working in-house provides. With more than a decade of experience in print design and freelance illustration, she recently illustrated three books for the *Knowledge Quest!* series of children's educational books for Scholastic in the U.S. and two *Topsy and Tim* activity books for Ladybird (a U.K. imprint of Penguin).

Aaron Phillips
GALLERY AND PROGRAM COORDINATOR, LIFE IN CRISIS: SCHAD GALLERY OF BIODIVERSITY

Holding degrees in palaeontology, earth science, and education, Aaron first joined the Museum in 2009 as a part-time science teacher. With a passion for science education, he's taught children of all ages about biology, geology, and palaeontology throughout the Museum's galleries and classrooms, as well as on-line through the iTunes University app. As of this past summer, he has taken on a new role with the Schad Gallery of Biodiversity and the ROM Centre for Discovery in Biodiversity, through which he now plans and oversees a host of internal and external programs that connect visitors to the wonders of our biosphere and the ROM researchers who study it.

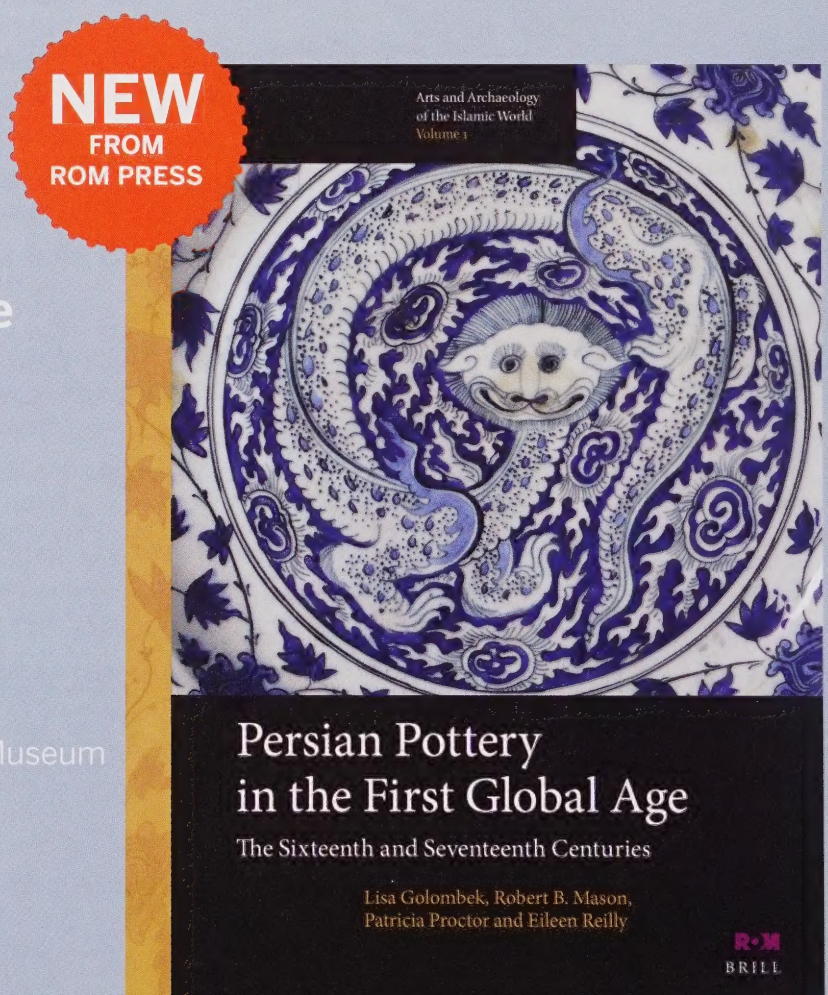
NEW FROM ROM PRESS

Persian Pottery in the First Global Age

The Sixteenth and Seventeenth Centuries

Lisa Golombek, Robert B. Mason, Patricia Proctor and Eileen Reilly

Available Feb. 3, 2014 at the ROM Museum Store, bookstores, and on-line


Arts and Archaeology of the Islamic World
Volume 1
Persian Pottery in the First Global Age
The Sixteenth and Seventeenth Centuries
Lisa Golombek, Robert B. Mason, Patricia Proctor and Eileen Reilly
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BRILL

Photos: Karen Alofs by Hernán López-Fernández, Claire Louise Milne by Wanda Dobrowlanski, Aaron Phillips by Wanda Dobrowlanski.

Moving Forward into the Past

On a cold and blustery day in March 1914, the Royal Ontario Museum opened its doors to the public for the very first time. An excited crowd followed assorted dignitaries, including the Duke of Connaught—third son of Queen Victoria and Canada's then governor-general—as they flowed into the impressive new building.

The event was momentous for the city, the province, and the country. To many, even at the time, it felt like a coming-of-age—that along with the past, the future had arrived. Civic and business leaders, philanthropists, academics, and impassioned amateurs of every area of study had come together to create this large and impressive institution which, as we say today, connects visitors to their world and to each other.

As you can see in the pages of this issue, we have a lot planned to mark our Centennial, beginning in March. There will be celebrations to be sure, and numerous different exhibitions and programs, large and small, over the following 12 months. We are delighted that our banker over the past century, CIBC, has joined us as our Centennial Partner. Already underway is a web-based "oral history" to capture your memories of the Museum. Learn how you can get involved today on page 20.

Still, as we kick off this New Year we are looking to the future, both in the work we do and how we do it. We are at another important moment in our growth and development as a Museum: consider for instance the article introducing Dr. Xerxes Mazda, the ROM's first-ever director of engagement (page 18). Joining us from the British Museum, Xerxes will play a pivotal role as we begin our next century in making the ROM experience an exciting one, responding to the needs, interests, and passions of visitors of all generations.

There are several other articles in this issue that highlight our forward movement: the ROM's leadership role in Ontario BioBlitz and its efforts in fostering provincial biodiversity for the sake of future generations; ScopifyROM, a unique and very cool smartphone app that augments your in-museum experience of our artifacts; the new TVO series *Museum Diaries*, devoted to revealing some of the ROM's treasures and the stories behind them

(launching in February); and our spectacular upcoming exhibition, *The Forbidden City: Inside the Court of China's Emperors*, presented by The Robert H. N. Ho Family Foundation, which also gets underway in March.

Finally, please take a look at pages 12 and 13 to learn about some of our Centennial celebrations coming up. The key to their success will be your participation. I look forward to seeing you here!

JKCarding

JANET CARDING
DIRECTOR AND CEO

Follow Janet on Twitter: **@janetcarding**

Photo by George Whiteside.

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Discoveries and Dispatches

Black Opal Ring

Margaret MacMillan explores the history of this stunning piece. An excerpt from the ROM's new book, *Every Object Has a Story*

While the black opal's exact path to Canada remains unknown, it can only have come from one place: the outback in South Australia and, most probably, from Lightning Ridge, which is described online as a wonderfully crazy place to visit. Indeed, it probably is, with summer temperatures well over 40°. Although Aboriginals have treasured black opals for centuries, the rest of the world only discovered them in the first great wave of globalization, in the nineteenth century. Railways and steamships and telegraphs linked nations ever more closely, and trade, investment, people, and ideas moved back and forth across the globe—as did precious stones....

At some point after World War II, one of Canada's leading jewellery designers acquired the ROM's black opal. Like the striking gemstone, Peter Kochuta had travelled a long way—in his case from Czechoslovakia as part of the wave of migrants who enriched Canada with their skills. He arrived in 1939 but did not escape the war, volunteering instead with Canadian forces in Europe, where he was wounded. Although he started his career as a jeweller working on routine pieces for big companies, he became a specialized designer for the storied firm Birks.

Kochuta was a sublime craftsman who made some of Canada's most distinguished jewellery and trained the next generations of designers. He was a modest man and rarely bothered to mark his creations, although his peers could instantly recognize their delicate artistry. The ROM's ring is mounted in platinum, one of Kochuta's favourite metals and as rare as a black opal. And so, another tiny link was made between Australia and Canada—because some of the world's major platinum deposits are here, including one near Sudbury, Ontario.

The ring was finished in 1970, when Pierre Elliott Trudeau was prime minister and the country faced the October Crisis in Quebec. It went on sale at Birks, in London, Ontario. Then a family business, Birks was the quintessence of solid, sober Canadian prosperity. It was where young men bought engagement rings and where husbands chose jewels to celebrate the birth of a child or a birthday. Kochuta's black opal ring was purchased for Beryl Ivey, the matriarch of a prominent London family. And in time ... she gave it to the ROM.

This an excerpt of Margaret MacMillan's contribution to *Every Object Has a Story*.

MARGARET MACMILLAN is an award-winning historian and bestselling author. Formerly at the University of Toronto and Ryerson University, she is now a professor at the University of Oxford. In 2006, she was invested as an Officer of the Order of Canada.

The ROM, in partnership with the Walrus Foundation, brings you *Every Object Has a Story: 21 Objects, 21 Writers, 100 Years at the ROM*. Twenty-one Canadian luminaries share their personal connections with 21 extraordinary objects from the ROM's collection. Look at the meteorite that Chris Hadfield suggests is an actual glimpse into Jules Verne's *Journey to the Centre of the Earth*. Read Deepa Mehta's childhood memories of trying to learn to do the Twist, inspired by the Shiva Nataraja. And much more. **Available April 8, 2014. Retail: $29.95, ROM Members: $26.99**

Photos: Background by Julia Campisi. Ring: gift of Mrs. Beryl M. Ivey. Certified by the Canadian Cultural Property Export Review Board under the terms of the Cultural Property Export and Import Act.

A Televised Glance Behind the Curtain

In February, the ROM takes to the airwaves as the focus of a new television series on TVOntario called "Museum Diaries." And according to Linda Stegger, series creator, producer, and writer, it is a star turn. "There are so many amazing things going on at the ROM," she says. "The science, the research, the collaboration. There is a lot of very important cutting-edge work going on there. People have no idea!"

Which is where "Museum Diaries" comes in. Each of the six half-hour episodes takes viewers behind the displays and through locked doors into the bowels of the Museum and out into the field, from Alberta to Borneo, exploring natural history, dinosaurs, biology and DNA, art, and culture. Along the way, different curators, researchers, and experts lead viewers of each episode, revealing their passions for their fields of research while confronting logistical and technological challenges and experiencing the triumph and excitement of breakthroughs and discoveries.

Like the Museum that inspired them, the episodes airing in early 2014 encompass an eclectic and diverse collection. Starting with "Borneo Bound", in which cameras follow a team led by ROM Senior Curator Chris Darling embarking on a six-week research trip to the jungle of the Mulu Mountains, the series moves on to follow the ROM's World Cultures Senior Curator Deepali Dewan as she plans, preps, and launches a comprehensive exhibition of photography by Raja Deen Dayal. Subsequent episodes explore "Fakes & Frauds" (watching ROM conservators and technicians from the World Cultures department as they verify the pedigree of every object to avoid being fooled by masters of deception), "DNA Dissected," "Dinos Unearthed," and "Ancient Egypt Mummified," in which we follow Gayle Gibson, ROM Teacher and Egyptologist, at the ROM, as she uncovers more details of a CAT Scan performed on the beautiful coffin of Djedmaatasankh—a 3,000-year-old mummy!

"Museum Diaries" airs on TVO, beginning in February. Viewers in B.C. can check for air dates on the Knowledge Network.

Photo: "Museum Diaries" in production by Bradley C. Cherry.

Signed, Sealed... and soon to be Delivered

Canada Post announced recently that special stamps will be commissioned to honour the ROM's centennial. The ROM centenary was "a natural choice," says Jim Phillips, director of Stamp Services at Canada Post, "This is exactly the kind of occasion we like to celebrate." According to Phillips, Canada Post receives 500 to 600 requests a year for commemorative stamps, with a total of 12 to 15 actually making it into circulation. (Nearly a billion stamps in total are sold every year.) A committee, composed of one-third historians, one-third artists and designers, and a final third who are philatelists (hobbyists and professionals), meets three times a year to assess the options and vote. Having cleared that hurdle last year, work is now underway finalizing imagery and designs for the tiny "canvasses." The series will be unveiled this Spring at the ROM and will be available in the ROM Museum Store and in post offices across Canada thereafter.

BY AIR MAIL

THE FORBIDDEN CITY

INSIDE THE COURT OF CHINA'S EMPERORS

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Is there a more exotic, more alluring image than that conjured by the words "China's Forbidden City"? Closed and secretive, occupying the heart of Beijing, itself locked at the heart of The Middle Kingdom, it was home to the most elusive of the world's political dynasties. The Forbidden City is the embodiment of all that is mysterious about China.

And now it is coming to Canada, thanks to a unique collaboration between the ROM and the Chinese government.

Begun during the reign of the third Ming emperor in the year of 1406 and occupying nearly 800 square kilometres, construction of the Forbidden City took countless craftsmen, soldiers, and commoners 14 years to complete. Growing and changing constantly over the 500 years that followed, it was used continually as the official imperial residence for China's emperors during both the Ming and Qing Dynasties, ending just a century ago in 1911.

Today, the magnificent architectural complex of 980 buildings is a UNESCO World Heritage site housing China's largest imperial collections of paintings, calligraphy, ceramics, and decorative art.

In December 2012, ROM curators and staff travelled to China to begin the complex, intricate process of creating a travelling exhibition. And now, in preparation for its March opening, the priceless objects have just begun their journey to Canada this month. Among the treasures en route are stunning textiles, exquisite calligraphy, precious paintings and books, ceramics, and precious objects in silver, gold, jade, copper, enamel, and lacquer. Most have never travelled outside China until now.

But the story is much greater than the artifacts, and the mysteries deeper. The life stories of China's last 24 emperors and their families living within this vast, mysterious complex have fascinated people for centuries. *The Forbidden City: Inside the Court of China's Emperors*, presented by The Robert H. N. Ho Family Foundation, will provide a glimpse behind the forbidding walls, through the extraordinary lives of two Qing Dynasty emperors, Yongzheng and Qianlong, as well as the infamous Empress Dowager Cixi, "The Dragon Lady"; and the child Puyi (known as Xuantong, the last emperor of China), and several supporting characters, among them a eunuch, a concubine, a court official, and a foreign missionary.

Opens March 8, 2014

Photo: Portrait of Emperor Yongzheng in his study © The Palace Museum. Gu6446.

Follow us on Twitter: **@ROMAncient**

ROM ANCIENT CULTURES

Left: The X-ray scope peers under the wrappings of a 2,000-year-old cat mummy and reveals the strange way it died.

What's on the "Scope?"

Last fall, the ROM introduced a remarkable new way to experience our galleries and made it available to all visitors with a smart phone. It is called ScopifyROM, and it may very well change the way people experience the great museums of the world... starting right here.

This free app enables visitors to zoom in on specific objects in the Museum, allowing everyone to delve a little deeper, to see in the palms of their hands what a dinosaur looked like when alive, examine an X-ray of a mummified cat, or restore aged and weathered artifacts to their original states. Designed to be enjoyed by both adults and kids, and accessible via the Museum's recently introduced free Wi-Fi, ScopifyROM features more than a dozen objects found throughout the Museum in our Ancient Cultures, Biodiversity, Fossils & Evolution, Earth & Space, and Canada collections. The plan is to add more objects over time. And "scopifying" multiple items gives the user access to even more features, including five fun and engaging games.

Of course the value of the app for ROM visitors goes beyond it being a cool and fun technology. Developed with our World Cultures and Natural History curatorial staffs, ScopifyROM gives users a deeper sense what we do here at the Museum and why. By putting curators' tools and research outcomes directly in visitors' hands, we are able to offer an innovative entry point to how ROM researchers work to deduce, confirm, and apply their evidence, while highlighting the value and importance of these extraordinary objects.

The app is the brainchild of Robert Lang and his team at Kensington Communications in Toronto. Lang, a long-time documentary and educational filmmaker, has combined his experience telling stories with his long track record of technical innovation to create this ingenious app. "We wanted to do something new and different to enhance the in-gallery experience, not just offer hand-held video content." After a lot of brainstorming and an "inevitable" few false starts, the creative team decided to "keep it simple" and enable users to reveal the objects themselves. It took two years to build prototypes while monitoring the latest tech advances. "We looked at some stuff that was really out there, real bleeding-edge technologies," says Lang, "but we knew we wanted something that was accessible—on an iOS or Android hand-held device. Something fun and different that people would really want to use."

Now all the hard work is paying off. Uptake and reaction from our visitors has been terrific, and indeed, soon after launching, ScopifyROM was nominated for a coveted Digi Award for the Best in Mobility!

Available for free download at Google Play and the Apple app store.

Follow us on Twitter: **@scopify**

22. **Sylvia Hahn**, ROM Artist

Just past the *Futalognkosaurus* in the Museum's entrance, on the west walls of Samuel Hall Currelly Gallery are two murals. Even amid other eye-catching treasures, they stand out. The murals embellish the space, burnishing the elegant atmosphere in muted tones and a smooth graphic style.

They also are a whimsical touchstone to the ROM's past, playfully capturing the likenesses of 22 ROM staff members of the 1940s. They were created by one of the Museum's most important creative contributors. In 1937, fresh out of the Ontario College of Art, "Miss S. Hahn" started in the full-time position of "draughtsman." Over four decades at the Museum she worked as a designer, art department head, and keeper of the print collection. She created constantly: from jewellery for the Museum shop to a model of the Acropolis. The murals were boarded over in 1982 and gradually forgotten. With the careful restoration of the space in 1997, they were brought back into public view. Sylvia Hahn retired in 1976, after 39 years of service. She died in 2001 at the age of 90. ○

MOLLY McGOWAN is a Museum intern who is passionate about ROM history. Currently, she is earning two graduate degrees in archiving and museum studies from U of T.

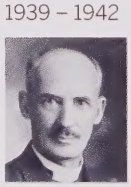
To learn more about Sylvia Hahn and the many ROM figures pictured here, visit **rom.on.ca** and search "Sylvia Hahn Murals."

1. **Reo F. Fortune** U of T Dept. of Anthropology 1941 – c.1943

4. **James Menzies** East Asian Research Assistant 1936 – 1942

2. **Alfred Petrie** (standing) East Asian Dept. Secretary 1939 – 1942

5. **K. Betty Brett** Textiles Curator 1938 – 1975



3. **Bishop William Charles White** Curator Emeritus, East Asian Dept. 1934 – 1948

6. **Ella Martin** Senior Education Lecturer 1938 – 1974

Spectators to History

The whimsical story behind our beloved jousting murals

BY MOLLY McGOWAN

7. Ruth Home
Education Lecturer
1928 – 1947

8. Homer A. Thompson
Associate Director of the R.O.M.A. and Greek and Roman Curator 1933 – 1947

9. Jo Classey
Greek and Roman Dept. Secretary 1935 – 1946

10. Thomas. F. McIlwraith
Assistant Director of the R.O.M.A. and Anthropology Curator 1925 – 1952

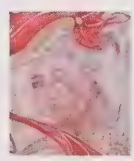
11. Charles Trick Currelly
Director of R.O.M.A.
1912 – 1946

12. Mary Campbell
R.O.M.A. and European Dept. Secretary
1939 – 1978

13. Kenneth E. Kidd
Anthropology Curator
1935 – 1964

14. Winifred Needler
Near Eastern and Egyptian Curator 1935 – 1970

15. Dorothy Burnham
Textiles Curator
1929 – 1976



16. Stella Gould
Draughtsman and Lecturer
1937 – 1944

17. William Rae
Labeler 1935 – 1957

18. Margaret Tushingham
Assistant to H. Thompson and T. F. McIlwraith
1940 – 1949

19. William Todd
Chief Conservator
1928 – 1963

20. John F. Embree
U of T Dept. of Anthropology
1941 – c.1943

21. Alexander S. Gillan
Preparator
1912 – 1946

Bird's-eye View on Biodiversity

BioBlitz, *noun*, 1996: Intensive field study in a designated area over an extended continuous time period (often 24 hours) in which professional and amateur naturalists attempt to record all living species therein. They are designed to gather valuable data, encourage public participation and expand interest in biodiversity.

Bald Eagle, Rouge National Urban Park, BioBlitz 2013.

First Sightings

A partnership among eight major research centres, parks, and conservation groups, the 2013 Ontario BioBlitz drew 400 volunteers to Rouge Park last September. As one of the lead partners of the program, the Royal Ontario Museum brought 20 staff and two classes of university students. Despite this being the second year in a row the Ontario BioBlitz was held in Rouge Park, there were nevertheless plenty of surprises, including the first documented sightings of seven species of spiders never before recorded in the park, a Smokey shrew (*Sorex fumeus*), and a Nightjar (a nocturnal bird of prey). In addition, ROM-led ichthyologists made the first documented sighting of Brook silverside (*Labidesthes sicculus*), a species of small fish that leaps through the air like tiny freshwater flying fish.

Lichen the Results

Thorough data on species diversity is essential for conservation and city planning efforts. Particularly important are certain "indicator species," which by virtue of some quirk of their makeup serve as "canaries in the coal mine," useful for understanding the state of disturbance in a given environment. As part of the 2013 Ontario BioBlitz, Dr. Troy McMullin from the University of Guelph, along with colleagues from the Canadian Museum of Nature, led an initiative to catalogue one such group in Rouge Park; namely, lichens. These "composite organisms" are the result of a symbiotic relationship between fungi and algae, and are crusty, scaly, or leafy-looking growths found on rocks, soil, old logs, and tree trunks. Their rootless and leafless structure makes lichens very sensitive to airborne pollutants, and consequently their presence is an excellent indicator of good air quality. The results are encouraging; participants found a total of 54 species, more than twice as many as predicted, including four rare species, one of which is so rare that it has been documented only three times in 150 years.

Barcoding Life

Ontario BioBlitz 2013 has, to date, identified 1,697 species from the Rouge Valley. Up until recently, identifying species has been pretty straightforward; specimens are collected and their observable characteristics described and compared against known specimens. This is the traditional taxonomic approach to finding, describing, classifying, and naming organisms.

However, this year more than 20 percent of the species total was identified using a somewhat different method; in collaboration with the Biodiversity Institute of Ontario (BIO), these species were identified using DNA barcoding techniques.

Only about a decade old, DNA barcoding relies on specific, relatively short sequences of DNA that are variable enough between species that they reliably allow us to tell them apart. The results of such analyses are compared against an ever-growing reference database, and each new sequence is assigned a Barcode Index Number (BIN) for future reference.

DNA barcoding is a powerful tool for identifying species; and it is a tool that is deeply rooted in connecting genetic information with traditionally identified and named species.

Several ROM Biodiversity researchers are involved in the Canadian Barcode of Life Network, and the ROM actively engages its taxonomists and its geneticists in the effort to put names to the numbers, and vice versa. The collaboration of the ROM with organizations like BIO on the Ontario BioBlitz actively enables us to further contribute to the development of what will be one of the most potent tools for assessing biodiversity in the 21st century.

Future BioBlitzing

Ontario BioBlitz 2014 will be held May 24 to 25 in the Humber River watershed, setting out from the McMichael Canadian Art Collection and the Kortright Centre for Conservation. In 2015, the focus will be on the Don River watershed, and in 2016 we'll be exploring the Credit River watershed. Canada's sesquicentennial in 2017 will see us back in the Rouge Valley. The ROM is proud to be a major supporting partner of the Ontario BioBlitz. To learn more, visit **ontariobioblitz.ca**.

AARON PHILLIPS is the ROM's gallery and program coordinator in the Life in Crisis: Schad Gallery of Biodiversity.

Follow us on Twitter: **@ROMBiodiversity**

R•M BIODIVERSITY

Photo: Christopher Darling

Christopher Darling, Winner Best Wildlife Photo.

THE NATURE OF THE ROM

Inspired by the *Wildlife Photographer of the Year* exhibition at the ROM, staff were challenged to submit photos from their field expeditions around the globe for the first annual *ROM Photographers of the Year*. Biologists, geologists, and palaeontologists answered the call, submitting 68 photos. The works are all on display on the ROM's Facebook page.

WINNER—Best Wildlife Photo and People's Choice ROM Photographer of the Year

Marching grasshopper nymphs, Osa Biodiversity Center, Costa Rica. Photo by Christopher Darling, senior curator of entomology (above).

WINNER—Best Researcher Caught in the Act

Collecting fossil plants along Aklak Creek, Northern Northwest Territories. July 17, 2013. Photo by Kevin Seymour, assistant curator in vertebrate palaeontology.

WINNER—Best Landscape Photo

American White Pelicans over the Florida Panhandle, photographed during shorebird aerial surveys. Photo by Mark Peck, ornithology technician.

SHARE YOUR BEST WILDLIFE PHOTOS WITH THE ROM USING #ROMWPOY!

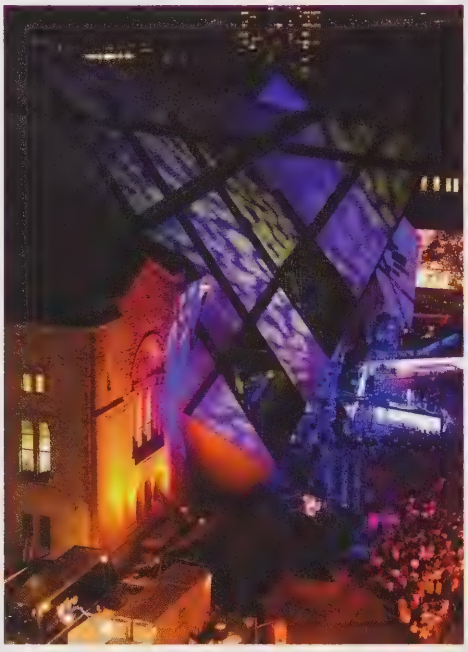
a CENTURY of DISCOVERY & WONDER

Let's Celebrate!

Exhibit

ROM History Illuminated

With a hand-painted volume presented to the Duke of Connaught to celebrate the ROM's opening as its centrepiece, this display in Hyacinth Gloria Chen Crystal Court will highlight some of the ROM's iconic objects, as we celebrate a century of collecting at the ROM. **Opens March 2014.**



Event

Reunion and Centennial Kickoff

It all starts **March 19** as we kick off a year of celebrations and launch our centennial philanthropic campaign. One hundred years to the day, we're bringing together historic and contemporary ROM families, including current and past board members, donors, directors, staff, supporters, members, and volunteers who have helped make the ROM what it is today. All-day members' open house.

Audience Engagement

ROM ReCollects

Join us as we create a "people's history" of the Museum and the role it plays in people's lives. **Open now**: visit us on-line and submit your favourite lasting memories of your experiences of the ROM. **rom.on.ca/en/romrecollects/contribute**

Programs

International Heritage Days

Five Heritage Days are planned: Iranian, Polish, Chinese, Greek, and South Asian. (Check our **on-line calendar** for "dates and deets.") There will be main stage performances in Samuel Hall Currelly Gallery, lectures and conversations in the Eaton Theatre, children's crafts in the Rotunda, and community exhibits throughout the Museum.

Event

Chairs' Reception

A special event on **June 4, 2014** to celebrate philanthropy at the ROM, recognizing the generosity of our donors, patrons, and sponsors with a memorable awards ceremony and lively entertainment. This event will also celebrate lifetime giving, honouring the ROM's top donors throughout its 100-year history.

Photos: Chairs' Reception, 2013 © A.J. Messier.

Open House

ROM Revealed

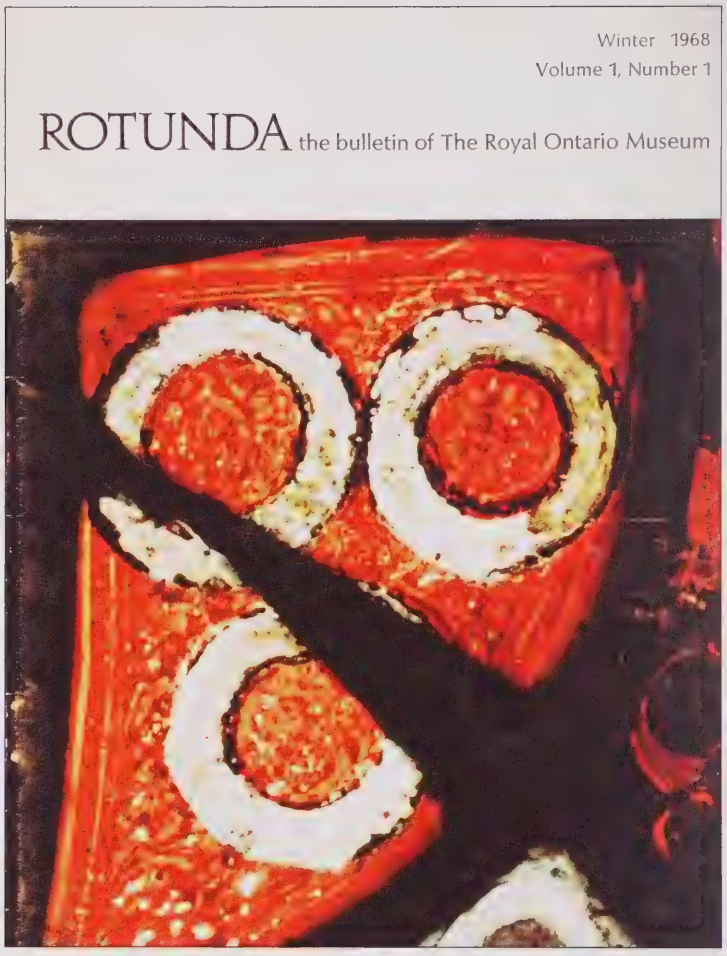
On the weekend of **May 3–4**, take advantage of this rare opportunity for behind-the-scenes tours and conversations with curators. There will be activities for every age, fun and serious. PLUS, we're opening the curatorial centre for visits to our back-of-house laboratories, collections and facilities and for chats with ROM curators, technicians, and other experts.

Centennial Partner CIBC

To stay up-to-date on all that is happening at the ROM, check out our online calendar at **rom.on.ca**, visit our Facebook page and follow us on Twitter (**@ROMtoronto**).

Volume 1, Number 1

1968: *Rotunda*, now *ROM* magazine, is born



In the winter of 1968, the Royal Ontario Museum launched a quarterly magazine, a "bulletin" as it was modestly called, free to members and available for $3 per year to subscribers. It would be called *Rotunda* and it would "reflect the diversity of the Museum's... collections, researches, exhibitions, and other activities."

Diverse indeed. The premiere issue featured articles on the arts of India and Nepal, efforts to build the ROM's mineral collection, the harsh realities of modern life for northern Ontario's First Nations, and seven European stained glass panels, this last written by Heribert (Heri) Hickl-Szabo, associate curator of the European Department.

The director of the Museum at the time, Peter C. Swann, concluded his introductory letter with these hopeful words: "May we urge readers to preserve their copies of *Rotunda*. Over the years, early issues will become scarce and a complete set will have many values."

While the ROM has two complete sets (one in our editorial offices, one in the library), we wonder, did anyone else take this sage advice? ○

The "Nature" of Minerals

Large-scale expressions of the atomic-scale

BY BRENDT HYDE

Q **I recently visited the ROM and was fascinated by the minerals on display. How and why do you cut them into these fantastic shapes?**
— Rachel Wong, Toronto, Ontario

A Actually, the shapes that you saw are really minerals in their natural state. Minerals come in many forms and, by definition, are naturally occurring. The properties of every mineral in the galleries (excluding the gems and materials specifically stated as being man-made) were produced entirely by the forces of nature. Some of them have incredible geometric forms, referred to as habit or morphology, which may seem unnatural; however, these forms are just large-scale expressions of the order and arrangement of elements at the atomic-scale.

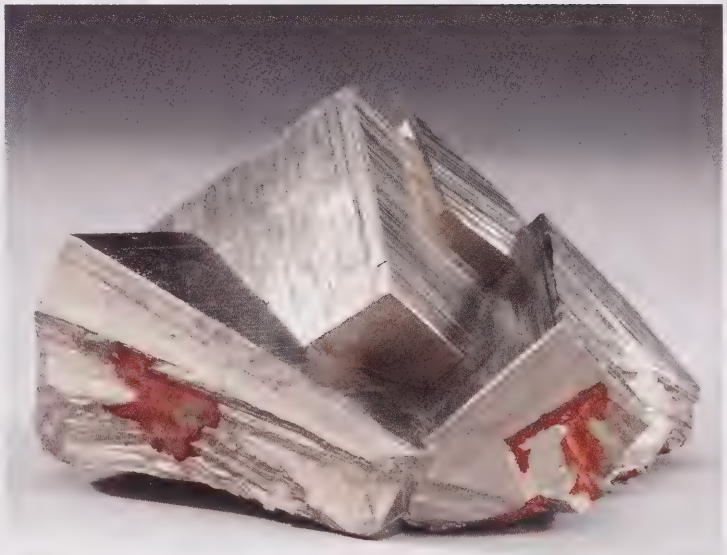
Have you ever taken a close look at table salt? Otherwise known as the mineral halite, table salt is composed of crystals that are tiny cubes you can see with your eyes or, even better, with a magnifying glass. If we were able to look at the atoms that make up table salt, we would see that the atoms themselves form repeating cube shapes as well. The same is true for the structure of the mineral pyrite, otherwise known as "fool's gold." The structure of this mineral at the atomic-scale is cubic. If we look at pyrite samples in the gallery we notice that some of them form perfect cubes. Pyrite crystals are not always cubes, but their habits are always expressions of that atomic-scale cubic structure.

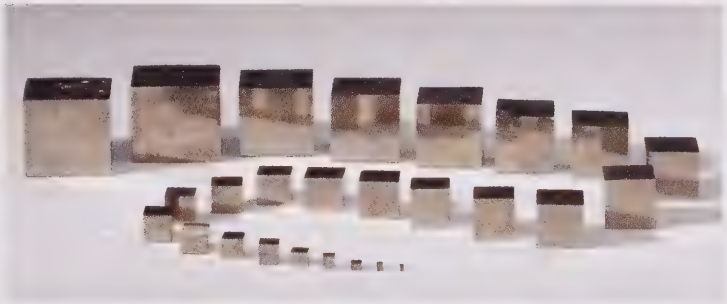
Looking through the gallery you will see prismatic crystals, needle-like crystals, and even fibrous or hair-like crystals—and all are natural. Minerals are an integral part of our modern lifestyle. It is their shape, colour, hardness, and a slew of other properties that make our advanced society possible. Even the ROM's Michael

Photos by Miguel Hortiguela LPPO. Halite, ROM M43166 (clear) and ROM17232 (coloured). Pyrite, M46019 (uncut cubes), M35078 (naturally occurring crystal shape).

Right: Pyrite naturally occurring in various shapes and sizes.

Left: Uncut cubes of the mineral halite. Better known as table salt.





Lee-Chin Crystal structure was inspired by the crystal forms in the ROM's galleries. We're not sure if it was one crystal in particular, but with specimens like the pyrite shown above, it is easy to see how the ROM's exterior took shape! ○

BRENDT HYDE is a technician in the earth sciences section of the ROM's Department of Natural History.

R·M EARTH & SPACE

Fish on the Move

The ROM is playing a crucial role in assessing the effect of climate change on Ontario's ecosystems

BY KAREN ALOFS

Drawing on unique and extensive records here at the ROM, climate change researchers are able to track the impact of increasing temperatures on the local biosphere.

In September 2013, the Intergovernmental Panel on Climate Change (IPCC) reported that the past three decades have been the warmest period in the Northern Hemisphere in 1,400 years. This is clear evidence of climate warming, which the report from the United Nations-mandated organization stated is now "unequivocal" and "unprecedented."

As an ecologist at the University of Toronto, I have been working to understand how this warming will affect our natural ecosystems and the biodiversity they support. My focus has been on freshwater fish, and it seems while some species may benefit from this warming (for instance, it might lead to improved feeding opportunities), other species will face significant new challenges, such as increased competition and more predators.

Many people would be surprised to learn that museums have a key role to play in understanding this issue: indeed, the Royal Ontario Museum's databases and collections already are proving essential for assessing the influence of recent and future climate change on biodiversity. Having access to a century's worth of carefully curated records, including information about when and where a species was collected and what other species were found in the same location, is invaluable.

When the words "record of nature through countless ages" were inscribed beside the ROM doors in 1933, it is unlikely anyone imagined this

When the mandate to house the "record of nature through countless ages" was inscribed beside the ROM's doors in 1933, it is unlikely anyone imagined this particular use of the Museum's collections.

By comparing recent and historical biological records from the collections we can examine how much change has taken place as temperatures have risen and, significantly, we can evaluate the impact of such changes.

Temperature is one of the factors that control where a species occurs, for example by limiting the length of the growing season or by determining whether offspring will survive their first winter. Naturally, species adapt to changes in their environment in many different ways. With climate warming, some plants are flowering earlier than they used to and some animals are now occurring where they have never been seen before. Because species distributions are often strongly related to the temperatures at which their populations grow and thrive, scientists have predicted that with climate warming we would see shifts in the distributions of many species, both towards the poles and upwards in elevation.

Now, reality is bearing this out. Shifting distributions have been demonstrated among a number of species around the globe; including butterflies in the U.K., birds in New York State, mammals in Yosemite National Park, and plants in the Italian Alps. Overall, these species have moved their range boundaries to higher latitudes at a rate of about 17 kilometres per decade, though there is considerable variation in the speed with which species seem to track changes in temperature. It is surprising how little we know about what impact climate warming has had on the distribution of freshwater species.

You might expect that range-shifts by aquatic species would be constrained by the isolated nature of their habitats—after all, it is difficult to imagine fish moving between lakes and across regions. Difficult, that is, until one realizes that fish and other aquatic organisms can disperse naturally through drainage networks, and are also often introduced to new lakes by illegal stocking or from bait buckets.

Fishes are often classified into warm-, cool-, and cold-water guilds depending on the temperatures in which they best survive and reproduce. The northern range-boundaries of many warm-

Photo of Smallmouth Bass: Erling Holm.

Smallmouth Bass is one of several sport fishes moving north in Ontario

Photo: Erling Holm.

and cool-water fish species lie within Ontario. Until recently, the areas north and east of Lake Superior and most of the northern half of the province were too cold for Smallmouth Bass, a warm-water species. In the past, many introductions of warm-water fish in northern lakes would have failed because colder temperatures limited the establishment of these species. With climate warming, the northern range-boundaries of Smallmouth Bass and other cool- and warm-water fishes are expected to move north. My colleagues at the University of Toronto and I recently investigated this hypothesis using data from the ROM's fish collection database and surveys completed by the Ontario Ministry of Natural Resources.

We examined data on warm- and cool-water fish distributions from more than 1,500 lakes across Ontario that had each been surveyed once primarily in the 1970s or 1980s and again approximately 30 years later. By comparing species distributions during the historical and recent sampling periods, we found evidence that the northern range-boundaries of a number of warm- and cool-water sport fishes, including Basses and Sunfishes, shifted northward significantly. On average, these sport-fish species shifted between 13 and 17.5 kilometres per decade—a rate comparable to what has been found for other species and in a variety of ecosystems. We also demonstrated that these fishes were now occurring in lakes that had previously been too cold. This work was recently published in the peer-reviewed journal *Diversity and Distributions*.

Freshwater ecosystems are believed to be particularly vulnerable to species introductions. The devastating effects of zebra mussels in Ontario's Lake St. Clair (so clearly illustrated in the Life in Crisis: Schad Gallery of Biodiversity at the ROM) are an example of the impacts introduced species can have. As fish species move toward more northerly latitudes they are introduced to new lakes and stream reaches. Range-expansion by populations of Smallmouth Bass, a predator that often feeds on small fish, is predicted to threaten thousands of populations of minnows. Smallmouth Bass is also known to compete for food with Lake Trout, a coldwater fish. In some lakes where Smallmouth Bass has been introduced, Lake Trout has changed its diet and begun feeding on less rewarding prey, which may very well reduce growth and reproduction.

The now irrefutable fact of climate warming has begun to facilitate the spread and establishment of many species into new areas, and the different impacts of these introductions on resident species and their ecosystems are still unclear in most cases. Climate warming has been and is expected to be most intense at higher latitudes and, according to the IPCC, the region around the Great Lakes is projected to warm 50 percent more than the global average. There's no doubt therefore that the ROM's collection will become increasingly important as we continue to investigate the impacts of climate change in Ontario and around the globe. o

KAREN ALOFS is a researcher in the Department of Ecology & Evolutionary Biology at the University of Toronto.

The ROM Field Guide to Freshwater Fishes of Ontario (Softcover; $29.99) available at the ROM museum store, bookstores, and on-line.

Follow us on Twitter: **@ROMBiodiversity**

R·M BIODIVERSITY

Engaging Audiences

For Xerxes Mazda, the ROM's new deputy director, it's all about the visitor experience

BY MATTHEW CHURCH

Xerxes Mazda
DEPUTY DIRECTOR, ENGAGEMENT

Previous Positions
2005 to 2013
Head of Learning, Volunteers, and Audiences
The British Museum

1992 to 2005
Held numerous posts, latterly
Head of Collections Access
Science Museum, London

Education
1985 to 1992
PhD, Natural Sciences/Chemistry
University of Cambridge

Following an extensive international search, in November the Royal Ontario Museum hired Dr. Xerxes Mazda as its first-ever "Deputy Director, Engagement." The role is impressively broad; he has overall responsibility for the permanent gallery experience, our numerous special exhibitions, adult and children's learning programs, the Museum's front-of-house staff, as well as the robust and growing on-line and social networking presence, our magazine and book publishing and, above all that, the Museum's overall branding and marketing. In other words, all facets of the visitor experience.

It is a big job, and an extraordinarily important one, in light of the ROM's new strategic vision with its declared commitment to responding to our audiences' evolving interests and expectations, set against a backdrop of the ROM's centennial celebrations in 2014.

"Xerxes Mazda is absolutely crucial to the implementation of the ROM's plans," says Janet Carding, ROM director and CEO, "as we work to reinvent the encyclopaedic museum for the 21st century."

Xerxes comes to the ROM from the British Museum, one of the world's pre-eminent museums, where he was head of Learning, Volunteers, and Audiences and a key member of the management team led by Director Neil MacGregor. Prior to his eight years at the British Museum, Xerxes worked at the Science Museum in London for 13 years, where he played many roles, culminating as head of Collections Access. He holds a PhD in organic chemistry from the University of Cambridge.

What is the role of a museum in a world of digital information sharing and "virtual access" to the world's great collections? Xerxes is not convinced that museums have worked that out yet. "There is certainly much talk about how visitors will use technologies and how that will ultimately transform the museum experience, but there's nothing definitive. The history of digital technology shows that it is often led by the users themselves... we must watch, learn, and react."

> "A museum can be a place to which you escape and recharge," says Xerxes. "Or it can be a place to engage emotionally. It is an experience like no other... that is something wonderful"

One thing, declares Xerxes, that will not change though is the importance of great museums—their collections and displays of real things. "Objects inspire people," he says. "There is something extremely powerful about the original artifact or specimen. History comes alive just by looking at an object, experiencing it, knowing how old it is and where it came from or who wore it. This vase, this sculpture, this fossil right in front of me has survived earthquakes, storms at sea, wars, revolutions, maybe it was buried and forgotten for thousands of years... and yet here it is before me."

Museums now have a much better understanding of their visitors, says Xerxes, and how they interact with them. "That is one of the largest changes in museums today. We now recognize the different perspective that each visitor brings to the museum." Everyone brings his or her own nuances, interests, passions, and preoccupations. That means how museums present information is changing also; historically, the assumption had been that people move through a museum following a prescribed order... that they begin at the beginning, start with the introduction, and then move in the "right" direction through the gallery, reading labels and examining the objects in order. "The fact of the matter

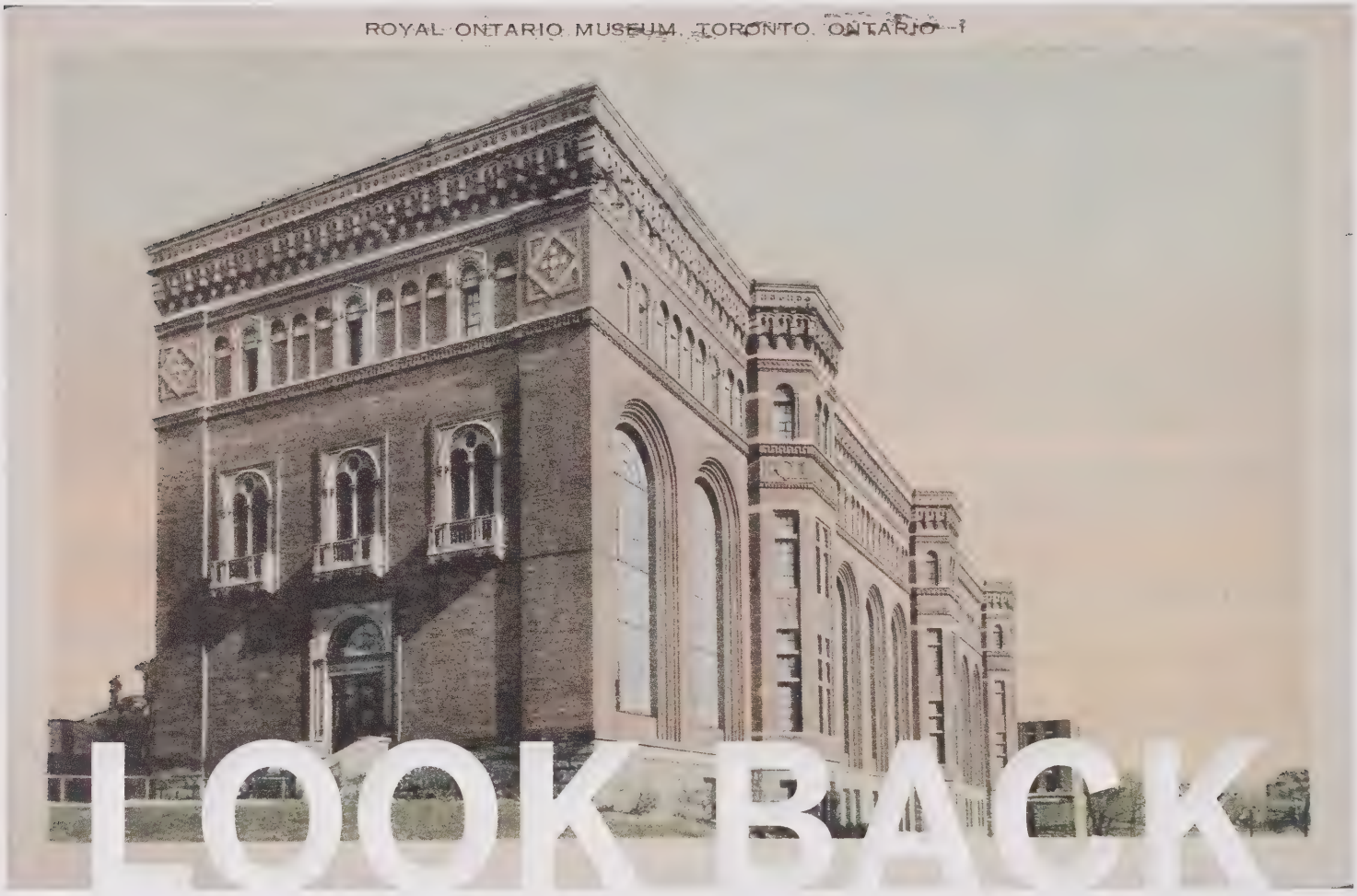
is they seldom do," says Xerxes. "Visitors may glance at the main gallery panel, but they do not follow the linked narrative of the labels. This has led to big changes in the way we design permanent galleries today; we now place information where visitors are more likely to read it."

Part of this new understanding is appreciating the ways in which physical space shapes experience. The power of a museum like the ROM resides in its variety: "There is light and there is dark. There is solitude and there is a public gathering and with it the opportunity to be social. A museum can be a place to which you escape and recharge batteries, or a place to engage emotionally in a personal way. It is an experience like no other, and that is something wonderful." The location and everything it contains—from the temperature and ambient noise to light levels and colours—contributes to the experience. They all affect how each visitor experiences and perceives the museum and its contents. The mere removal of a door between two galleries changes the way people move through of course, but also how they connect the contents of those two rooms to one another. "This isn't theoretical," says Xerxes excitedly. "This is practical!"

Practical and concrete perhaps, but Xerxes has a philosophical perspective beneath it all: "It may sound a bit grand perhaps but I believe we in museums have a moral duty to the creator or discoverer of each object, to past owners, donors, and conservators. It is our responsibility to our predecessors to preserve, protect, and research each object, and to pass that on to each and every visitor to the best of our abilities using whatever technologies are available. The objective of course is that they too can engage with the object in a personally meaningful way." o

MATTHEW CHURCH is editor, Digital & Print, at the ROM.

Follow Xerxes on **Twitter: @xmazda**



With ROM ReCollects, we are crowd-sourcing a century of visitor stories. Our history is yours to tell

BY JULIA MATTHEWS

Many organizations have employees who are keepers of institutional lore, internal historians in a sense. As head of the library and archives at the ROM from 1982 until 2005, I played that role along with several other staff. While in harness, I had frequently given illustrated talks and had mounted several small exhibitions on ROM characters and exploits. There was no shortage of material.

Late in 2012, I received a call from Dan Rahimi, ROM vice president of Program, wanting to know if I would be interested in returning to the ROM to help out on a centennial project. Who could resist the opportunity to amass the many stories and use the latest communications technologies to help marshal the excitement and energy of many Museum-lovers? Not me!

When I arrived to begin work on the project, there was a looming deadline: March 19, 2013, would be the 99th birthday and the perfect time for an announcement. The project then was called ROM Oral History, which seemed to me neither enticing nor particularly accurate. So I came up with the name ROM ReCollects. The name is the main contribution that I claim for myself. To get the project up and running has been a major team effort led by Cheryl Fraser, our splendid web manager.

By March, there was a window on the website with images and a little text, plus a wonderful video devised by our media producers encapsulating 100 years in less than a minute. We had determined that visitors to the site could navigate by theme, timeline, or by browsing stories. I concocted a skeleton from which to hang the stories and gathered a collection of images to use. With a concept, a catchy name, and a website, we were underway!

Soon afterwards, content started to arrive, beginning with several *perfect* stories about visiting the Museum then and now. Friends and long-ago colleagues I had buttonholed came through with excellent narratives. Former and current staff contributed their stories and suggested who to contact for more. By August, I could begin to "populate" the site. An early piece came from a

woman whose father had been the executive manager of the Park Plaza Hotel (as it then was called) and she recalled how from her home on the 11th floor "the rich green of the roof dominated our view." I was able to add the comment that a new copper roof was being installed just in time for our 100th birthday.

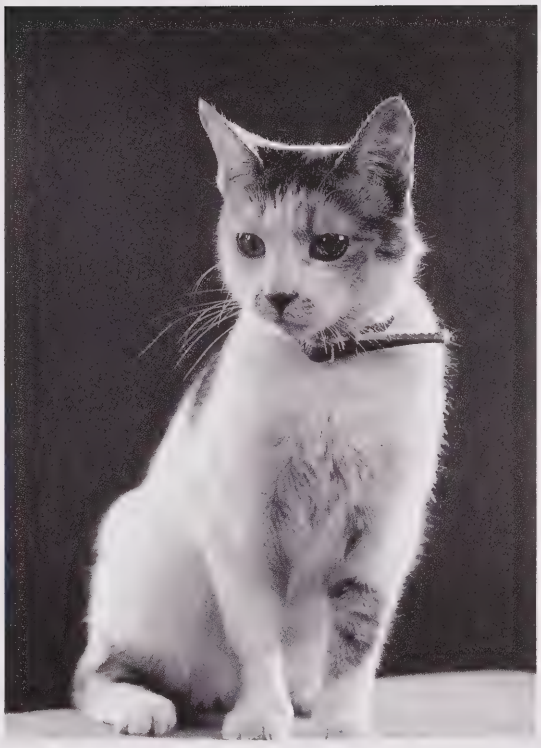
Paging through images of ROM staff one day I found a formal portrait of the Museum cat, named Roma, confirming a long-heard rumour

A quintessential story came from a colleague. She called it "My Three Things." On regular visits as a child, she always made sure to see three exhibits that resonated with her. There was a favourite mummy. There was a cardboard model of the Canadian Bank of Commerce (now CIBC) head office, the tallest skyscraper in the Commonwealth when built in 1931 (and the ROM's banker then as now) mounted against a backdrop of the height of glaciers in the last Ice Age. Finally, there was a human tapeworm, which as she rightly points out, has the yuck factor so appealing to kids. I e-mailed a pal to find out if there was currently a tapeworm on display. Instantly, there were cascading e-mail messages as people tried to find the answer. I learned that there is a roundworm in the gallery... and I got a chance to meet the new curator.

Some of the stories coming in are powerful in the way they illustrate the connections that we make with museums. One came from a staff member, telling how, as a child, she would visit by herself after church and explore until her feet, clad in Sunday-best shoes, were blistered. She reveals in the last paragraph that the affection for Egypt she developed so long ago is what led her to work here. Her memories, saved on-line as "Gayle's Story," represent a path that has brought many workers to the ROM.

Interviewing former directors has been a highlight for me. Jim Cruise, who was ROM's director (1975-1985) when I first started, had thought deeply about the questions I'd sent in advance and he spoke to the cameras for an hour without prompting. Others, like John McNeill (1991-1997), who lives in Scotland, came in to be filmed during a family visit to Toronto. He spoke vividly of the planetarium closure (1995) and the fallout from the exhibition *Into the Heart of Africa* (1988-1989). Lindsay Sharp (1997-2000) was recorded via Skype from Australia and recalled arriving from California to a bitter winter. William Thorsell (2000-2010) made his way to the closed C5 restaurant, greeted security officers by name, and was interested in the progress of Liza's Garden on the roof. (It is named for Liza Samuel, former board chair and long-time donor.) Janet Carding, our current director, contributed as well: she spoke animatedly about the challenges ahead.

There's one type of story I had always dismissed as, well, unbelievable, when I worked here at the Museum. But now I am



Opposite: Tinted postcard of the 1914 ROM building, from the southeast.

Right: "Official Portrait" of Roma the Museum cat

reading with an open mind the many reminiscences and accounts of encounters with ghosts. If you are not going to find ghosts in a museum, I daresay you shan't find them anywhere. And people I trust and respect were telling me about working alone at night and feeling a cold draft on the backs of their necks. My granddaughter recently came home with lore from Summer Club about "spectral ladies in black." Randy Dreager, head of the ROM's video department and a producer extraordinaire, swears by his ghostly experiences and promises to write them up. The evidence is mounting.

On the subject of mysterious comings and goings, paging through images of ROM staff in red binders in the photography department one day, I found a formal portrait of the Museum cat, proving true a long-heard rumour. Knowing that all great museums had working cats, I went around bragging about my find. In exchange, I received stories: who rescued it, who fed it, where it hung out. I learned eventually that her name was Roma. And apparently, in the days before litter boxes, a transom window near ground level in the guardroom was left ajar so that the cat could come and go from Philosopher's Walk.

The content we are gathering now will live on in formats accessible to the public, to academics, and to researchers, not only immediately but well into the future—our sesquicentennial perhaps and our bicentennial, too! But for now, this is still a nascent site, pleading for enrichment. The success of the project depends upon you, dear reader, your friends and relations, and many others just like you. ○

To contribute, please visit **rom.on.ca/en/romrecollects/contribute**. Follow us on Twitter: **@ROMtoronto**

Photo: ROMA the Museum cat. ROM Photography Archives.

What's in a Name?

Over the last century the ROM has been home to some of this country's most distinguished scientists, researchers, and curators, many of whom have lent their names to newly discovered specimens

Every newly discovered natural phenomenon (plant, animal, mineral, storm) needs a name, a unique moniker by which it can be distinguished from all others and most particularly from its close relatives. Over the last several centuries there has evolved a standardized naming protocol that is also a "classification" of the object in question that situates it in a higher order.

For instance, around 20,000 animal species are identified every year, according to the International Commission on Zoological Nomenclature—some mammals, a few more amphibians, and many thousands of insects and other invertebrates. The scientists who identify the new species get to choose a name. Often they pick one that alludes to distinguishing features of the animal, or the location where it was found, or someone influential in their careers or vocations.

The names selected are not always terribly high-minded or serious. Take the *Scaptia* (*Plinthina*) *beyonceae*. A previously unnamed species of horse fly whose "dense golden hairs" on its lower abdomen inspired an Australian scientist in 2012 to name it in honour of pop diva Beyoncé.

In honour of the ROM's upcoming centennial celebrations we thought it would be fun to compile a list of ROM staff who have been so recognized. They may not be as well known as the pop star *du jour*, but each one lives on in the thing to which his or her name has been attached.

1899 *Byronia annulata* Marine invertebrate
Byron (Sir) Edmund Walker, Chairman of the ROM Board

1899 *Oryctocephalus walkeri* Trilobite
Byron (Sir) Edmund Walker, Chairman of the ROM Board

1912 *Glaucocrinus falconeri* Crinoid
Robert Falconer, Member of the Board of Trustees

1915 *Pycnomphalus colemani* Gastropod
A.P. Coleman, Director/Curator

1917 *Aeshna walkeri* Fly
Edmund Morton Walker, first Curator of Entomology

1919 *Atrypa parksi* Brachiopod
William Arthur Parks, Director/Curator

1920 *Rhytimya colemani* Bivalve mollusc
A.P. Coleman, Director/Curator

1920 *Whitella parksi* Bivalve mollusc
William Arthur Parks, Director/Curator

1921 *Actinoceras parksi* Cephalopod mollusc
William Arthur Parks, Director/Curator

1922 *Parasaurolophus walkeri* Duck-billed dinosaur
Byron (Sir) Edmund Walker, Chairman of the ROM Board

1926 *Thescelosaurus warreni* Hypsilophodont dinosaur
(Mrs.) H.D. Warren, Board member

1927 *Discoceras parksi* Cephalopod mollusc
William Arthur Parks, Director/Curator

1927 *Octameroceras walkeri* Cephalopod mollusc
Thomas Leonard Walker, Director/Curator

1927 *Parksoceras lepidodendroides* Cephalopod mollusc
William Arthur Parks, Director/Curator

1927 *Phragmoceras parksi* Cephalopod mollusc
William Arthur Parks, Director/Curator

1928 *Kionoceras dyeri* Cephalopod mollusc
W. S. Dyer, post-graduate student with W.A. Parks

1928 *Serpulites fritzi* Marine invertebrate
Madeleine Alberta Fritz, Curator

1929 *Leucichthys reighardi dymondi* Fish
John Dymond

1929 *Spyroceras fritzi* Cephalopod mollusc
Madeleine Alberta Fritz, Curator

1935 *Ectypodus russelli* Multituberculate mammal
Loris Shano Russell, Curator

1937 *Parksosaurus warreni* Herbivore dinosaur
William Arthur Parks, Director/Curator

1937 *Styracosaurus parksi* Horned dinosaur
William Arthur Parks, Director/Curator

1939 *Musculiopsis russelli* Freshwater mollusc
Loris Shano Russell, Curator

1940 *Chasmosaurus russelli* Horned dinosaur
Loris Shano Russell, Curator

1942 *Ildraites fritzae* Annelid worm jaws
Madeleine Alberta Fritz, Curator

1943 *Arcynopteryx walkeri* Walker's Darner (Dragonfly)
Edmund Morton Walker, first Curator of Entomology

1956 *Actinostroma parksi* Stromatoporoid
William Arthur Parks, Director/Curator

1957 *Thamnophyllum dyeri* Coral
W. S. Dyer, post-graduate student with W.A. Parks

1958 Disphyllum dyeri Coral
W. S. Dyer, post-graduate student with W.A. Parks

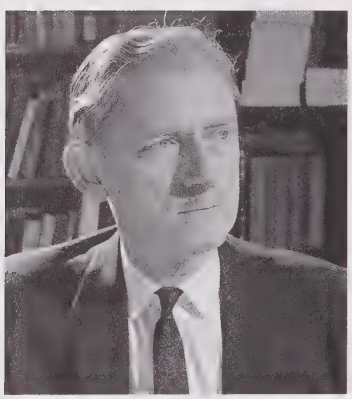
Recipient of the 1992 Gold Medal for Outstanding Achievement from the Entomological Society of Canada, curator Glenn Wagner published five books, including Bryophyll Plants of an Old Farm (2000), written for "the person passed down over

ROM photography Archives

MADELEINE FRITZ (1896–1990)

1928: *Serpulites fritzi*, marine fauna

Palaeontologist at the ROM, 1924 to retirement in 1957 (though she continued in the University of Toronto Department of Geology until 1983). Educated at McGill and the U of T, a student of William Arthur Parks, Fritz rose to associate director of the Royal Ontario Museum of Palaeontology and professor of Geology at U of T. Was only the second woman in Canada to be elected a fellow in the Royal Society of Canada.



LORIS SHANO RUSSELL (1903–1998)

1935: *Ectypodus russelli*, extinct mammal

Geologist, palaeobiologist, and curator. This "Mayflower descendant" was born in Brooklyn, New York, raised in Alberta. Earned a PhD in geology from Princeton, 1930. Appointed assistant director of the Royal Ontario Museum of Palaeontology in 1937, and was director from 1946 to 1950. In 1964, appointed chief biologist at the ROM and professor of geology at the U of T. He retired in 1971.

1961 *Cystostroma fritzae* Stromatoporoid
Madeleine Alberta Fritz, Curator

1962 *Leiorhynchus russelli* Brachiopod
Loris Shano Russell, former Curator

1965 *Palaeodipteron walkeri* Perlodid stonefly
Edmund Morton Walker, first Curator of Entomology

1968 *Chromis scotti* Fish
Bev Scott, Curator of Ichthyology

1969 *Quebecaspis russelli* Placoderm fish
Loris Shano Russell, Curator

1970 *Adjidaumo russelli* Eomyid rodent
Loris Shano Russell, Curator

1970 *Pristimantis tamsitti* Frog
James Tamsitt

1972 *Lepidostoma glenni* Caddisfly
Glenn Wiggins, Curator of Entomology

1974 *Eptesicus eptesicus petersoni* Bat
Randolph Peterson, Curator of Mammalogy

1974 *Speocolpodes franiai* Ground beetle
Henry Frania, Departmental Associate

1974 *Stegastes emeryi* Fish
Alan Emery, Curator of Ichthyology

1975 *Forillonaria russelli* Trilobite
Loris Shano Russell, Curator

1975 *Neogondolella bitteri* Conodont
Peter H. von Bitter, Curator Emeritus

1975 *Phloeoxena picta franiae* Ground beetle
Henry Frania, Departmental Associate

1976 *Ctenaspis russelli* Ostracoderm fish
Loris Shano Russell, Curator

1978 *Satterlyite* Mineral
Jack Satterly, Curator, Mineralology

1978 *Elphidotarsius russelli* Carpolestid primate
Loris Shano Russell, Curator

1978 *Mandarinoite* Mineral
Joseph Anthony Mandarino, Curator Emeritus, Mineralology

1978 *Neophylax wigginsi* Caddisfly
Glenn Wiggins, Curator of Entomology

1979 *Alphadon russelli* Marsupial mammal
Loris Shano Russell, Curator

1979 *Belonopterus edmundi* Shorebird
Alexander Gordon Edmund, Curator

1980 *Gaitite* Mineral
Robert Gait Curator Emeritus, Mineralogy

1981 *Mops petersoni* Bat
Randolph Peterson, Curator of Mammalogy

1981 *Priscansermarinus barnetti* Ambularcrarian (ex-barnacle)
Robert Barnett, Technician, Board Sect'y, and VP

1981 *Wicksite* Mineral
Frederick John Wicks, Curator, Mineralogy

1982 *Bembidion franiae* Ground beetle
Henry Frania, Departmental Associate

1982 *Paratrechus franiai* Ground beetle
Henry Frania, Departmental Associate

1983 *Farula wigginsi* Caddisfly
Glenn Wiggins, Curator of Entomology

ROM Photography Archives.

1983 *Sturmanite* Mineral
Bozidar Darko Sturman, Curator, Mineralology

1987 *Eubasilissa wigginsi* Fly
Glenn Wiggins, Curator of Entomology

1989 *Bemella vonbitteri* Monoplacophoran
Peter H. von Bitter, Curator Emeritus

1990 *Marionina coatesae* Enchytraeid worm
Kathryn A. Coates, former Curator, Invertebrate Zoology

1990 *Zyzzyzus calderi* Hydroid
Dale Calder, Curator Emeritus, Invertebrate Zoology

1991 *Loxandrus franiai* Ground beetle
Henry Frania, Departmental Associate

1991 *Simulium curriei* Black Fly
Doug Currie, Curator, Entomology

1992 *Gastrocopta russelli* Freshwater mollusc
Loris Shano Russell, Curator

1992 *Platynus franiai* Ground beetle
Henry Frania, Departmental Associate

1993 *Cootiphora angustata* Brown, 1993 Fly
Lonny Coote, Graduate Student (Darling)

1993 *Trimma emeryi* Fish
Alan Emery, Curator, Ichthyology

1994 *Archaeotetraodon winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

1994 *Neocorynothrips bruncurrum* Thrip
Doug Currie, Curator, Entomology

1994 *Streptognathodus bitteri* Conodont
Peter H. von Bitter, Curator Emeritus

1994 *Trimma winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

1995 *Dercylus franiai* Ground beetle
Henry Frania, Departmental Associate

1995 *Rachispoda swanni* Stonefly
John Swann, former Graduate Student

1996 *Kathrynella guyanae* Alluroidid worm
Kathryn A. Coates, Curator, Invertebrate Zoology

1996 *Systasis darlingi* Parasitic wasp
Chris Darling, Curator, Entomology

1997 *Psychomyia schefterae* Caddisfly
Patricia Schefter, Assistant Curator, Entomology

1997 *Psychomyia wigginsi* Caddisfly
Glenn Wiggins, Curator, Entomology

1997 *Simulium dojeycorium* Black Fly
Doug Currie, Curator, Entomology

1999 *Goniurosaurus murphyi* Gecko
Bob Murphy, Curator, Herpetology

1999 *Macgowania janiceps* Ichthyosaur
Christopher McGowan, Curator

2000 *Congrogadus winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2001 *Brinkhurstia donaldi* Alluroidid worm
Don Stacey, Technician, Invertebrate Zoology

2001 *Creagrutus holmi* Fish
Erling Holm

2001 *Helicopha patriciae* Caddisfly
Patricia Schefter, Assistant Curator, Entomology

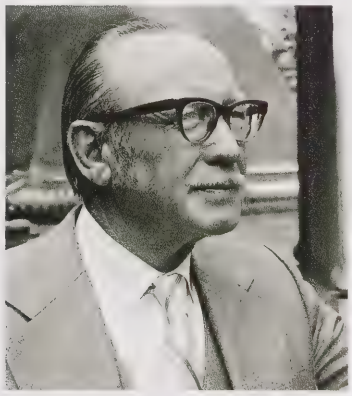
2001 *Paramyia swanni* Caddisfly
John Swann, Graduate Student

ROM Photography Archives.

WILLIAM BEVERLY (BEV) SCOTT (b. 1917)

1968: *Chromis scotti*, fish

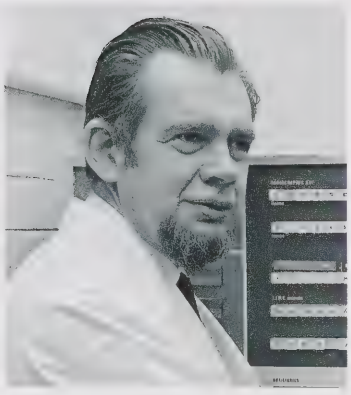
Started at the ROM in a summer job in 1938, having impressed then Ichthyology curator J. R. Dymond with his passion for the subject. In 1947 was himself hired as acting curator of Ichthyology. Completed his PhD at the U of T in 1950 and thereafter was made curator. He was the first Canadian head of the American Society of Ichthyology and Herpetology. Together with student and later colleague Edwin J. Crossman, published *The Freshwater Fishes of Canada,* still considered the definitive reference work. In 1976, Scott left the ROM to become executive director of New Brunswick's Huntsman Marine Laboratory.



RANDOLPH LEE (PETE) PETERSON (1920–1989)

1974: *Eptesicus eptesicus petersoni*, bat

Born in Texas, studied at Texas A&M. In 1946 he joined the ROM and upon completion of his PhD was appointed curator, Department of Mammalogy, a position he held until his retirement in 1985. In 1961, began collecting bats in Guyana and Trinidad, one of the longest active field research programs in the ROM's history and the foundation for the Museum's stellar reputation in this field ever since. "He left behind a fitting remembrance," says his official obituary: "the concept and design of a walk-through bat cave."



ALEXANDER GORDON EDMUND (1924–2004)

1979: *Belonopterus edmundi*, shorebird

Joined the ROM as assistant curator in 1954, earned his PhD from Harvard in 1957, and was appointed curator of the ROM's Department of Palaeontology in 1966. He retired in 1989. In 1958 Edmund collected fauna from Peru's Talara tar pit and this naming gives credit to Edmund for all the work he did in collecting, transporting to the ROM, and preparing this material. Surprising fact: in 1973 Edmund won an Ontario Drama Festival Award for Lighting Design, for a production of *Anything Goes*.

GLENN WIGGINS (1927–2013)

1987: *Eubasilissa wigginsi*, fly

Curator of entomology, ROM, and professor emeritus in the Department of ecology and evolutionary biology at U of T. Began his career at the ROM as assistant curator in 1952. Retired in 1992, though he continued his research as curator emeritus of entomology until his death. His research dealt with aquatic insects, especially the biosystematics of caddis flies. He received the 1992 Gold Medal from the Entomological Society of Canada for outstanding achievement. His publications include *Biological Notes on an Old Farm: Exploring Common Things in the Kingdoms of Life*, which was awarded the silver medal for a science book at the Independent Publishers Book Awards in 2010.

2001 *Tryonia russelli* Freshwater mollusc
Loris Shano Russell, Curator

2002 *Abaris franiai* Ground beetle
Henry Frania, Departmental Associate

2002 *Baiotomeus russelli* Multituberculate mammal
Loris Shano Russell, Curator

2002 *Lepidostoma wigginsi* Caddisfly
Glenn Wiggins, former Curator of Entomology

2002 *Stefania coxi* Frog
Carter Cox, former staff member in the Education Dept.

2002 *Tropidophorus murphyi* Lizard
Bob Murphy, Curator of Herpetology

2002 *Walkerite* Mineral
Thomas Leonard Walker, Director, Mineralology

2003 *Boethella curriei* Ichneumonid wasp
Doug Currie, Curator of Entomology

2003 *Boethella darlingi* Ichneumonid wasp
Chris Darling, Curator of Entomology

2003 *Boethella guidottiae* Ichneumonid wasp
Antonia Guidotti, Entomology Technician

2003 *Boethella hubleyi* Ichneumonid wasp
Brad Hubley, Entomology Technician

2003 *Goera hubleyi* Caddisfly
Brad Hubley, Entomology Technician

2003 *Hanssuesia sternbergi* Pachycephalosaur dinosaur
Hans-Dieter Sues, Curator

2003 *Rhyacophila curriei* Caddisfly
Doug Currie, Curator of Entomology

2004 *Albertasuchipes russellia* Crocodilian tracks
Loris Shano Russell, Curator

2004 *Goera schefterae* Goby
Patricia Schefter, Assistant Curator, Entomology

2004 *Manonichthys winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2004 *Thyreodon darlingi* Ichneumonid wasp
Chris Darling, Curator, Entomology

2005 *Feia dabra* Fish
David Winterbottom and Brad Hubley, Entomology

2005 *Oligostomis wigginsi* Caddisfly
Glenn Wiggins, Curator of Entomology

2005 *Pseudanos winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2006 *Orthopsyche schefterae* Caddisfly
Patricia Schefter, Assistant Curator, Entomology

2006 *Parsonsite* Mineral
Arthur Leonard Parsons, Director, Mineralology

2007 *Ascodipteron egeri* Bat Parasite
Judith Eger, Curator Emeritus, Mammalogy

2007 *Aseraggodes winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2007 *Cryptoperla hubleyi* Stonefly
Brad Hubley, Entomology Technician

2007 *Dohrniphora cootei* Fly
Lonny Coote, Graduate Student

2007 *Neoperla darlingi* Stonefly
Chris Darling, Curator, Entomology

2007 *Paniscomima darlingi* Wasp
Chris Darling, Curator, Entomology

ROM Photography Archives.

2007 *Peltoperlopsis swanni* Fly
John Swann, Graduate Student

2007 *Phylloclusia darlingi* Fly
Chris Darling, Curator, Entomology

2007 *Priolepis winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2008 *Alionematichthys winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2008 *Indoxiphia darlingi* Wood wasp
Chris Darling, Curator, Entomology

2008 *Kamimuria curriei* Stonefly
Doug Currie, Curator, Entomology

2008 *Miniopterus petersoni* Bat
Randolph Peterson, Curator, Mammalogy

2008 *Neoperla hubleyi* Stonefly
Brad Hubley, Entomology Technician

2008 *Trichogenia hubleyi* Mayfly
Brad Hubley, Entomology Technician

2009 *Peatite* Mineral
Cynthia Peat, Technician, Mineralology

2009 *Phryganopsyche wigginsi* Caddisfly
Glenn Wiggins, Curator of Entomology

2009 *Ramikite* Mineral
Robert Ramik, Technician, Mineralology

2010 *Eviota winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2010 *Halecium calderi* Hydroid
Dale Calder, Curator Emeritus, Invertebrate Zoology

2010 *Herpetogaster collinsi* "Cambroernid"
Desmond Collins, Curator

2010 *Parioglossus winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2010 *Phanoperla hubleyi* Stonefly
Brad Hubley, Entomology Technician

2011 *Miniopterus egeri* Bat
Judith Eger, Curator Emeritus, Mammalogy

2011 *Spinops sternbergorum* Horned dinosaur
Levi Sternberg, Technician

2011 *Zebe darlingi* Parasitic wasp
Chris Darling, Curator, Entomology

2012 *Gobiodon winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2012 *Gryphoceratops morrisoni* Horned dinosaur
Ian Morrison, Technician

2012 *Sertularella maureenae Choong* Hydroid
Henry Choong, Technician

2013 *Callogobius winterbottomi* Fish
Richard Winterbottom, Curator Emeritus, Ichthyology

2013 *Sertularella calderi* Hydroid
Dale Calder, Curator Emeritus, Invertebrate Zoology

2013 *Steedeite* Mineral
Anthony Steede, Volunteer

1981 *Saedmunssonia bakerii* Bird-feather lice
Allan Baker, Curator, Ornithology

2013 *Acheroraptor temertyorum* Dinosaur
Honours James and Louise Temerty, for their outstanding service and contributions to the Royal Ontario Museum. Specimen named and discovered by David Evans

JACK SATTERLY (1906–1993)
1978: *Satterlyite*, mineral

After undergraduate work at U of T, Satterly completed a PhD at Cambridge and post-doctoral work at Princeton. He first worked at the ROM as an assistant director from 1936 to 1939, whereupon he left to work for the Ontario Department of Mines and Northern Affairs. In 1971, he retired from the government and rejoined the ROM. He is remembered by the U of T Geology Department through the Jack Satterly Geochronology Laboratory. Satterly was also an avid amateur ornithologist who contributed to many field guides and bird atlases.

JAMES & LOUISE TEMERTY
2013: *Acheroraptor temertyorum*, dinosaur

Named in 2013 by ROM palaeontologist David Evans, *Acheroraptor* is the youngest known dromaeosaurid dinosaur; it lived alongside *T. rex* and *Triceratops*. In a clever nod to the Hell Creek Formation where the fossil was discovered, the generic name is derived from Acheron, the River of Pain in the Underworld of ancient Greek mythology, combined with the Latin *raptor*, meaning robber. Evans chose the specific name to honour James and Louise Temerty for their outstanding service and contributions to the Museum and the Renaissance ROM dinosaur gallery that bears their name, as well as their enthusiastic support of palaeontology at the Royal Ontario Museum. o

ROM Photography Archives

THE KEEPERS OF THE TREASURE

Eight ROM Curators on what they do at the Museum, how they got here, and why they love it

INTRODUCTION BY MARK ENGSTROM,
SENIOR CURATOR AND DEPUTY DIRECTOR OF COLLECTIONS & RESEARCH

What does a curator do?

Sometime after arriving at the ROM in 1988, my landlady noticed my seemingly erratic schedule, including stints of being away one to two months on fieldwork and, suspicious of some sort of conspiratorial plot afoot, asked me: "What exactly do you do all day? And how can the museum let you go on vacation for six weeks after arriving just this year?" My rambling response comprised a laundry list of activities, and I realized from her befuddled expression that if were to dispel her doubts, I needed to step back and explain the role of curator, as it applied to the ROM.

The role of curator has different meanings, from keepers of the collection to academic researchers. At the ROM, we are all these things. Curators are responsible for providing the vision to build and shape the collections, cultivating donations and gifts, recommending strategic purchases, and often directly collecting objects and specimens through fieldwork driven by specific research questions. Over the ROM's 100-year history, these curator-led acquisitions have resulted in a superb collection of over 6 million objects and specimens in an almost encyclopaedic array from South Asian art to black flies, documenting world cultures and natural history around the globe.

From its beginning in 1914 as the University of Toronto's museum, the ROM rootedits collections in its research program. Although the ROM and University were separated in 1968, our curators are recruited and continue as cutting edge scholars, and the Museum's reputation of intellectual strength rests on that foundation. Most of our curators are also cross-appointed as university faculty, teach courses, and supervise university graduate students. It is a talented person who can meet the academic rigour of the university system while also having the added responsibility of developing temporary exhibits, permanent galleries, publications, and programs for our primary audience, the general public.

As the ROM moves into its second century, it is that relationship—the one with Museum visitors and general audience—that is being brought to the fore. The curators' research programs, their expertise on collections, and their abilities to bring meaningful connections among those objects and specimens to life through their work are the heart of the Museum.

So how did I answer my landlady's question about what curators do all day? They write grant proposals, they conduct fieldwork, they collect artifacts, they arrange them, they study them, they write about them for the general public and academic peers, they conceive and help build exhibits and galleries based on their storylines, they do public programming and build web pages, they teach, they supervise and mentor graduate students, and they build public networks connecting people to the Museum. The curators are the intellectual centre of a larger team that places the ROM in the ranks of the world's leading museums. And doing fieldwork is NOT like being on vacation!

Hernán López-Fernández, 39

Curator, Ichthyology

Started at the ROM: 2008

What do you do at the ROM?

I am working to understand the incredibly rich freshwater fish diversity of South and Central America and really to understand the evolutionary processes that originated this diversity. We combine exploration in the field with DNA analysis and examining the fossil record to "map" how and when these species originated and trace their evolution.

First impressions of the ROM

I remember arriving from Texas and walking in the already-dark early evening outside the Museum. It was minus-10°C and there were piles of snow along the ROM Plaza on Bloor Street. I stood there thinking, "I study tropical fishes. How did I end up here?!"

Memories of museums

My first "museum moment" was when I was an undergraduate student. I was in the fish collection of the Natural Sciences Museum at the University of the Llanos in Venezuela, and my undergraduate advisor Donald Taphorn simply said: "This is the collection, study whatever you want." I couldn't believe it.

What brought you to your field of expertise?

When I was about 10 years old my dad bought a little aquarium for our house. A few years later there were about 15 tanks all over the house and I was the one taking care of the fish. My parents were incredibly patient and encouraging.

Is there someone who had a significant impact on your career?

I owe my career to a number of people. Jesús Molinari, a professor in my undergraduate years in Venezuela got me interested in the study of "ecomorphology" (how the shape of organisms relates to their ecology). Also in Venezuela, Don Taphorn trained me in curating a museum collection and taught me a lot about fish diversity. Through Don I met Kirk Winemiller, who became my PhD advisor at Texas A&M University; he made me an evolutionary ecologist and a field ichthyologist. Rodney Honeycutt, my PhD co-advisor, taught me molecular evolution and phylogenetics, something that is central to all my research. Melanie Stiassny taught me cichlid anatomy, which is another essential part of my work.

What is your favourite part of your job?

Discovering new things, be it a new species or simply a new fact about the evolution or habitat of a known species. There is no better feeling than knowing we contributed a piece of knowledge that didn't exist before.

What is the most challenging part of your job?

The hardest part is balancing a large number of often conflicting demands of varying importance. There is only so much time in each day, and it is always a challenge to give the truly important things the time and effort they deserve.

What advice would you give to someone wanting to follow your career path?

Working in science is a lot of fun, but also very demanding. Be passionate about what you do. Be willing to work very hard on it.

Ammocryptocharax vintonae.

Jean-Bernard Caron, 39

Curator, Invertebrate Palaeontology

Started at the ROM: 2006

What do you do at the ROM?

Fossils have left us precious clues about our deep past and about our planet's tumultuous history and it is my job to decipher these. My work is somewhat comparable to a forensic scientist at a modern crime scene; sometime the evidence is scarce so every bit of information counts! Studied correctly, fossils can also offer a key to our understanding—especially in the context of current global climatic changes—about what might happen to us and our biosphere in the future. So far, I have been principally working on marine invertebrates from the world-renowned Burgess Shale—a half billion-year-old fossil deposit in British Columbia, which is particularly significant because it tells us about the origin of animals. The ROM has the largest collection (and still growing through an active field research program) of this type of material anywhere in the world.

Memories of museums

Growing up in France, it seemed like every town had a museum... but then my mother worked for the Ministry of Culture developing and supporting museum projects, so of course I had extensive exposure to museums at an early age! My most memorable visit was the Museum of Natural History in Paris at around 12. The palaeontology gallery was a real life-changer for me.

Hallucigenia sparsa from the Burgess Shale. A recent restudy of this prickly worm led by Dr. Caron shows it had relatives around the world during the Cambrian period.

What brought you to your field of expertise?

I developed a passion for fossils when I was a kid. Palaeontology always fascinated me, in particular the "mystery" of fossilization—how ancient creatures could be preserved as "stones"—and from there to how and where ancient animals lived in the past and how they relate to each other and to animals today.

Is there someone who had a significant impact on your career?

Dr. Philippe Taquet, a dinosaur expert at the Museum of Natural History in Paris, was the first and still the most important. I wrote to him as a teenager for advice on becoming a palaeontologist... To my surprise he invited me to meet him at the museum to discuss my future. He gave me clear directions and reasons to hope and from there I became even more passionate about fossils than ever. That conversation really cemented my future!

What is your favourite part of your job?

Doing fieldwork, finding fossils, building collections, publishing peer-reviewed articles, and communicating these stories to the public (on-line and in the Museum).

What is the most challenging part of your job?

To stay focused on particular goals while being challenged by some harsh financial realities. There are so many potential projects from which to choose (in our collections *and* in the field) that the risk is to be dispersed and not being able to accomplish anything.

What advice would you give to someone wanting to follow your career path?

First and foremost, don't get discouraged. The road is a difficult and tenuous one. Read a lot about palaeontology and science in general, become a volunteer, and do not hesitate to contact professionals, attend lectures and meetings. Ask questions!

Kim Tait, 37

Curator, Mineralogy

Started at the ROM: 2007

What do you do at the ROM?

The first thing I like to say is that I take care of all of the rocks, minerals, gems, and meteorites at the ROM. If you want to wear a tiara or hold a piece of the moon, you'd have to talk to me! I'm also a professor at the University of Toronto, so I teach mineralogy and I mentor and supervise undergraduate and graduate students.

First impressions of the ROM

In early 2007—just as I was starting at the Museum, Teck Resources gave the ROM $10 million, the largest corporate gift in the Museum's history. I had never overseen the building of a gallery before so I had to learn about physical layout, lighting, casework etc. Steep learning curve!

What brought you to your field of expertise?

I have been interested in rocks since I was a child. When I was 12, a friend's father, an amateur mineralogist, let me look at minerals through his microscope. Soon after he wrote in my first geology book, "To the future geologist...." It sits on my shelf still!

Is there someone who had a significant impact on your career?

My two graduate student supervisors: Dr. Frank Hawthorne, a mineralogy professor at the University of Manitoba, and Dr. Bob Downs, professor of mineralogy at the University of Arizona. Now they are my collaborators and dear friends.

What is your favourite part of your job?

I love that my days are never the same. I wake up in the morning, and I think I know what I'll be doing, then inevitably something completely changes it. From a technician finding an undocumented mineral, to a donor wanting to donate precious jewellery, to meeting a child in the gallery who wants to be a geologist... no day is the same. The absolute most favourite part of my job is giving a tour to the public and watching their expressions as I let them hold a Stanley Cup ring or a piece of Mars or a big lump of gold.

What is the most challenging part of your job?

Finding funding for research—writing grants, balancing budgets, hoping we have enough to cover equipment failures; it's the most challenging part. So far I have been lucky, especially with support of people and companies in my community.

What advice would you give to someone wanting to follow your career path?

Start learning about our Earth, how it formed and the different rock types. Join the Young Toronto Mineral club, a great resource for budding mineralogists and of course come to the gallery to see some of our samples. Start your own collection. To be a curator you must have a PhD, so make sure your grades are high in school and strong in the sciences.

Rhodochrosite.

Photos: Profile shot courtesy Kim Tait. Rhodochrosite by Miguel Hortiguela LPPO.

Follow Kim on Twitter: **@Kim_Tait**

ROM CANADA

Doug Currie, 58

Senior Curator, Entomology

Started at the ROM: 1993

What do you do at the ROM?

As a systematic biologist I study biological diversity and its origins. I focus on the documentation of species, and understanding their evolutionary relationships and interpreting other biological factors, such as genes, geographical distribution, and ecological interactions. This is especially important in light of the ongoing biodiversity crisis, and the need to establish sound conservation strategies.

First impressions of the ROM

In November 1982 I visited Toronto for the first time to attend the Joint Annual Meetings of the Entomological Societies of Canada and America. The ROM's curator of entomology at that time was Dr. Glenn B. Wiggins — *the* world authority on larval caddis flies. Having recently purchased one of his books, I felt compelled to see where he worked. I skipped an afternoon of talks at the Royal York Hotel and wandered north along University Avenue until I arrived at the ROM. There, then, I certainly didn't imagine that one day I would assume the curator's position at such an illustrious institution!

Prosimulium mixtum.

What brought you to your field of expertise?

While many if not most entomologists become fascinated with insects at a very young age, I became interested in them during my undergraduate days at the University of Alberta.

Is there someone who had a significant impact on your career?

Without question the person who had the greatest impact on my career path was my PhD supervisor at the University of Alberta, Doug Craig. A world authority on black flies, he instilled in me my lifelong interest in these fascinating (yet under-studied) organisms.

What is your favourite part of your job?

One of the great joys of being a museum curator is collection development, which in the life sciences typically means fieldwork. Species discovery through fieldwork is, without question, among the greatest perks of my job.

What is the most challenging part of your job?

Balancing the multifarious aspects of a modern curator's job description; in addition to maintaining and enhancing our world-class collections, curators are responsible for producing scholarly publications, participating in public programming, engaging in university teaching, and training at both the graduate and undergraduate levels, as well as doing museum and university committee and admin work.

What advice would you give to someone wanting to follow your career path?

Museum positions are few and far between. To compete for a curatorship at a major museum in the 21st century, candidates first must have a sterling publication record in their field of expertise. And he or she must maintain a high level of scholarly activity while fulfilling all the other aspects of the job.

Follow Doug on Twitter: @DouglasCurrie1

Silvia Forni, 44

Curator, Anthropology, African Arts & Cultures

Started at the ROM: 2008

What do you do at the ROM?

I study the role of art in contemporary societies. My main field of research is Cameroon, where I have been going for more than 15 years, and I also work in Algeria, Senegal, Kenya, Zimbabwe, and Ghana. Within the Museum I strive to introduce visitors to objects and stories that hint at the complexity of African arts and cultures. My hope is that they will be fascinated by something they see or read and be inspired to explore further and learn more.

First impressions of the ROM

The Crystal had been opened a few months before and the Museum was a flurry of activity for the opening of all the various permanent galleries. I pretty much had to hit the ground running, as the African gallery was supposed to open a few months later. I had to learn about the collection, the organization of the Museum and how to make things happen rather quickly.

Memories of museums

Visiting museums and exhibitions was always part of my upbringing, something I would do with my grandmother growing up in Torino. I have distinct memories of the Museum of Natural History in Washington, D.C., when I was about five, and other vivid childhood memories of the British Museum, the Louvre, the Uffizi, the Vatican Museum.

What brought you to your field of expertise?

I encountered anthropology while studying philosophy at the University of Turin and was fascinated with its methodological approach, its ability to make sense of the human world starting from the observation of everyday experience. It was refreshing after the abstract theoretical constructions of some of the contemporary philosophers I was encountering in my studies.

Is there someone who had a significant impact on your career?

Francesco Remotti, my professor in Turin. He had an enormous influence on my life. He was an Africanist, and he was using mostly cases from Africa in his teaching. That, and his passion and enthusiasm, helped define my perspective.

What is your favourite part of your job?

Fieldwork. I love to travel to Africa. I love the challenge of exploring new places, of meeting people and learning from them about what they do.

What is the most challenging part of your job?

Anthropology is a discipline that deals with life, and life is difficult to convey with static museum displays. The constant challenge of effectively communicating complexity and nuance is what makes this job so interesting.

What advice would you give to someone wanting to follow your career path?

Be very flexible, yet never lose sight of your objectives. If you are like me, it probably won't be a very straightforward career path....

Unidentified Kuyu Artist, *Kebe Kebe male puppet head*. Kuyu, Democratic Republic of Congo. Collected in Gabon in 1966.

Photo: Elvis puppet donated by Esther Amrad Dagan in memory of her daughter Halit, and in homage to unknown African artists. ROM 2009.126.5. Profile shot courtesy Silvia Forni.

Follow Silvia on Twitter: **@silforni**

Justin Jennings, 40

Curator, New World Archaeology

Started at the ROM: 2006

What do you do at the ROM?

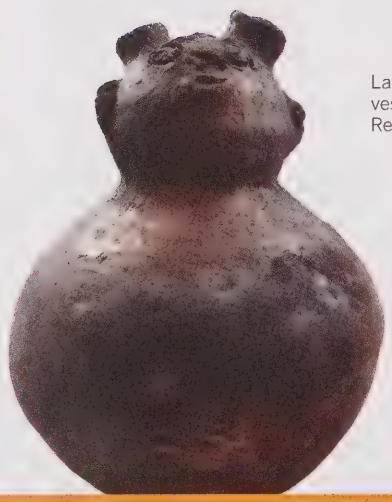
Most people think archaeology is interesting so they are invariably disappointed when they find out how much time I spend reading, number crunching, and writing rather than actually digging things up.

Memories of museums

I grew up in Pittsburgh and the Carnegie Museum there was perhaps even more encyclopaedic than the ROM—it is an art *and* natural history museum. As a kid, I'd wander through the French Impressionism gallery and then go down a floor to gaze up at the dinosaurs. The sheer diversity of the material made it an exciting place that grew up with me. As I changed, so did the Carnegie Museum.

What brought you to your field of expertise?

I always liked studying the past, and was fascinated by the mundane remains of life that were left behind. Archaeology could have taken me anywhere in the world, but I had taken a trip to Peru in high school.... Later, applying for graduate school I had to choose where to focus my studies. I remembered that trip—the Nasca Lines, Machu Picchu—so I checked that box.



La Ramada style vessel from La Real, Peru

Is there someone who had a significant impact on your career?

The person with the greatest impact on my career is my Peruvian counterpart, archaeologist Willy Yépez Álvarez. I met Willy back in 1999 when I was trying to organize a project for my dissertation. He is an amazing scholar with a deep knowledge of the local archaeology and an incredible ability to "read" the soil.

What is your favourite part of your job?

Nothing quite beats the thrill of discovering something on a dig, but my *favourite* part of the job is completing the analysis and writing up the results once we're back home. Much of what we are learning about the sites that we dig happens then, as we sift through the collected data to reveal unexpected patterns.

What is the most challenging part of your job?

The logistics of fieldwork—all of the big and little stuff that you have to do just to keep a project going. There's always something: permits, meeting with village leaders, making sure that the trucks are running fine. It is a huge part of your work once you start directing your own projects.

What advice would you give to someone wanting to follow your career path?

Getting into archaeology is tough—you need a PhD and the jobs are scarce after you finally get the degree. So study hard... and grab every opportunity to do archaeological fieldwork.

Sarah Fee, 49

Curator, Eastern Hemisphere Textiles & Fashions

Started at the ROM: 2009

What do you do at the ROM?

I care for the ROM's 15,000 pieces of dress and fabrics that come from Africa, Asia, and the Islamic world. I have three roles: first, to safeguard these pieces, already in the Museum, working with our conservators and technicians. Second, to acquire new pieces for the ROM through strategic acquisitions. And third, to share them with colleagues through scholarly lectures and publications, and with the public through exhibits, public lectures, and on-line content.

First impressions of the ROM

I remember the thrill of first looking through the drawers of our two gigantic storage rooms filled with non-Western textiles that had not had a curator in more than 10 years. That's when I found an exceptional Malian mudcloth, a little beauty that had been sitting there quietly waiting for an audience.

Memories of museums

I grew up in a small university town in South Dakota. What captured my imagination was a nearby "living museum" at a catlinite stone quarry. The source for "peace pipes," it had a guided walking trail through the quarries, old fashioned dioramas on Native culture, and living artists carving the stone. I remember feeling transported into a new and mesmerizing world.

What brought you to your field of expertise?

It was a fluke that I ended up doing graduate anthropology fieldwork in a village of southern Madagascar where women still spun and wove by hand. I found that helping them with this work gained me friends and conversations. I learned that cloth and dress offer a privileged window into an entire culture and its history. And so I dedicated myself to the topic and have never looked back.

What is your favourite part of your job?

Making new discoveries every day, be it learning the provenance of a piece already in the collection, say, or seeing for the first time a new and unknown item that someone is donating to the ROM. Every day I learn about human ingenuity from ancient times to the present, and our seemingly innate drive to beautify the world and create meaning through exquisite fabrics.

What is the most challenging part of your job?

We are a research Museum with the same "publish or perish" pressures of universities, and yet our work at the ROM is largely about sharing knowledge and access to our collections with the public. It's not always an easy balancing act.

What advice would you give to someone wanting to follow your career path?

Be passionate if not obsessed, single-minded if not obstinate, and, yes, be "lucky"... by which I mean, put yourself in the right place in the hope of being there at the right time. Try volunteering, attending conferences, and generally making yourself visible and available.

Pitloom weaver discussing his wares, Quryat, Oman, 2011

Photos: Sarah Fee by Wen-chien Cheng. Weavers by Sarah Fee.

Deepali Dewan, 43

Senior Curator, South Asian Arts & Culture

Started at the ROM: 2002

What do you do at the ROM?

My job is a) to explore visual culture from South Asia and the South Asian Diaspora and study how it evolves, and b) to build a collection to reflect historical and contemporary South Asia and the different ways that certain ideas manifest themselves in the visual and how they circulate around the world today.

First impressions of the ROM

My first impression of the Museum came during my job interview. I had been told the collection focused on medieval religious sculpture, which was only mildly interesting to me. But part of the interview involved a tour of the facility, and as I saw more of the place I became more and more excited. It turned out the collection was far more diverse and unique: a hidden treasure. The frosting on the cake was when they showed me colonial-period materials in the collection from the Madras School of Art, the topic of my PhD thesis.... I knew then this was a very, very good fit.

What brought you to your field of expertise?

My work is an extension of who I was and am, my personal journey. You see, my father is from India and my mother from the U.S. I was born in New Delhi and grew up in Lenox, Massachusetts. My undergraduate degree at McGill in 1993 was in Western art history. But my interest in South Asian visual culture compelled me to pursue it at the graduate level. The personal journey very quickly turned into an intellectual one when I discovered what a fascinating subject South Asia is. My interest in the contemporary period has been fuelled in part by a desire to understand who I am and, by extension, who *we* are, and why we think the way we do today.

Is there someone who had a significant impact on your career?

There are two people in particular. First was my high school humanities teacher, James Hurley. His enthusiasm for literature and art—we actually read the *Iliad*, studied Cézanne, Matisse—opened my eyes to what culture could tell us about ourselves as a society. The second person is someone I never met—Bernard Cohn, a University of Chicago Anthropology professor and pioneer in the study of the British colonial period on the Indian subcontinent. His book *Colonialism and its Forms of Knowledge* (1996) taught me about how the production of knowledge is my historical process and impacts people's daily lives today.

What is your favourite part of your job?

Having the time and the space to think deeply. And to have such extraordinary collections—the data of my research—right outside my office.

What is the most challenging part of your job?

Because there are so many interesting possibilities, so many opportunities to do really interesting work, it is hard to know what to say "no" to.

What advice would you give to someone wanting to follow your career path?

Engage the subject that interests you most. Try not to get distracted. Follow it. *Pursue* it. And get a PhD. It will not be easy! o

Kunti, from the series *In Response to...* Navjot Altaf (b. 1949) 1999.

Kunti: this purchase was made possible with the generous support of the South Asia Research and Acquisitions Fund and Talwar Gallery, New York City, 2007.31.1.1

Follow Deepali on Twitter: **@DeepaliDewan**

Journey to the Middle Kingdom

Join us for a unique tour of China's ancient cities and sites led by ROM World Cultures head Chen Shen

Inspired by the ROM's renowned Chinese collections, this trip offers a great way to celebrate the ROM's centennial. Specially guided by Dr. Chen Shen, ROM's vice president of World Cultures, the tour reveals unique insights into China's history, with visits to the ancient capital cities and sites from which the ROM's collections came. See eight UNESCO World Heritage sites and enjoy rare behind-the-scenes viewings at museums and archaeological sites.

In Beijing, the lavish palaces and gardens of the Forbidden City reveal the opulence of the imperial lifestyle—and the Great Wall and its distant towers protected that lifestyle for many centuries. A rickshaw ride through the narrow streets of the rapidly vanishing Hutong neighbourhoods affords a glimpse into the life of the commoner.

China's rich Buddhist history is seen in the spectacular 100,000 statues of the Buddha carved into the niches of the Yungang, Tianlong, and Long Man Grottoes. The 1,500-year-old Hanging Temple illustrates a mix of Buddhist, Taoist, and Confucian religious imagery.

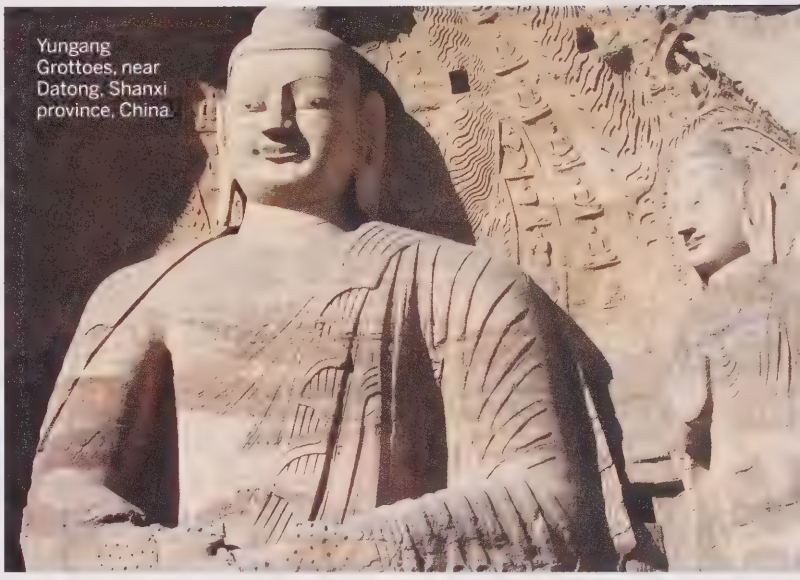
Near Xi'an, the Terra Cotta Warriors have guarded China's First Emperor for 2,200 years. Here, a site archaeologist will share private insights not disclosed to regular visitors. View the funerary art of the Tang Dynasty—huge stone statues lining the Spirit Way, which leads to the underground tombs of Emperor Gaozong and his wife, Empress Wu Zetian, the only female "emperor" in China's history. In adjacent tombs, exquisite mural paintings adorn subterranean walls. The same kinds of funerary statues were still being produced during the Ming Dynasty, around when the ROM's Ming Tomb complex, belonging to General Zu Dashou, was produced.

In Anyang, archaeologists from the Yinxu Museum will provide a rare insight into the world of the Shang Dynasty. Jades, ivories, bronze vessels, and oracle bones are a testament to the prosperity of the Chinese Bronze Age, and are well represented in the ROM's collection.

Taiyuen's renowned ancient temples; astounding wood, iron, and twin pagodas; monasteries; and the sprawling Chang Mansion all show the financial support of the rich merchants during the Ming and Qing dynasties.

In the city of Hangzhou, visitors will chill out on a leisurely cruise on the Xi Hu (West Lake). Its cloud-capped hills, dotted with exquisite temples, pagodas, pavilions, and lush vegetation, have inspired poets, scholars, and artists for thousands of years. Savour tea at the Dragon Well Plantation. The outdoor Impressions of West Lake sound and light performance, directed by internationally acclaimed film director Zhang Yimou, is enchanting.

The pulsing modern city of Shanghai, the Pearl of the Orient, is synonymous with pleasure, power, and money. Contrast the quickly disappearing alleys and markets of old Shanghai with the grand colonial buildings on the riverside Bund and the spectacular modern architecture of the skyscrapers. A special evening cruise along the Huangpu River is illuminated by a neon light extravaganza.



Yungang Grottoes, near Datong, Shanxi province, China.

Photo by Felix Andrews.

Join ROMtravel on a journey through China's ancient capitals.

October 10 to 29, 2014
$8,189 (international flights costs are not included)
For more information, contact ROMtravel at 416.586.8034, e-mail travel@rom.on.ca, or visit the website **rom.on.ca/en/activities-programs/walks-travel-bus-events**. ○

UPCOMING TRIPS

Sri Lanka & Southern India	February 3 to 22, 2014
Argentina	March 20 to April 2, 2014
Morocco & Southern Spain	April 22 to May 10, 2014
Namibia	October 16 to 31, 2014
Cuba	February 2015
Uzbekistan	May 2015
Ireland	June 2015
Burma	Fall 2015
Atacama, Chile	December 2015

Bound for Glory

Great reads in the ROM Store

Raja Deen Dayal: Artist-Photographer in 19th-Century India
By Deepali Dewan, Deborah Hutton.

Bringing together extensive archival research and analysis of the work of Raja Deen Dayal (1844-1905). This is a story of early photography and how he captured India during a time of political and social change.
Retail Price: $75
Members Price: $67.50

Beyond Clouds and Waves: Daoist Paintings in the Royal Ontario Museum
By Ka Bo Tsang, Klaas Ruitenbeek, Lennert Gesterkamp.

An exploration of how images of divine beings and luminaries are depicted in the ROM's pair of Daoist murals, combined with new collaborative research and stunning photography. The oversized hardcover is published in full colour with fold-out illustrations.
Retail Price: $25
Members Price: $22.50

Gems and Minerals: Earth Treasures from the Royal Ontario Museum
By Kimberly Tait

Focusing on the beauty of the mineral kingdom with more than 400 photographs, historical background, and fascinating facts, this guide offers a spectacular view of the natural world around us.
Retail Price: $40
Members Price: $36

COMING SOON!

The Forbidden City: Inside the Court of China's Emperors
By Wen-chien Cheng

The official exhibition guide provides an account of life inside the walls of the mysterious complex of the Forbidden City. Exploring the Palace Museum's vast collection of masterpieces and historic archives, the guide will offer the reader a glimpse into the Imperial Palace and its surrounding courts, bringing to life the rich history of this majestic residence.
Retail Price: $5
Members Price: $4.50

Photo: Portrait of Emperor Yongzheng in his study © The Palace Museum, Gu6446.

Member News

Special Events, Updates, Benefits, and More

It's All about Exploring

We are really excited to have re-launched Explorers' Club in November, opening up all the Club's great activities to Members' children and grandchildren—so that now, each and every one of them is automatically a ROM Explorer!

Make sure your kids visit the Explorers' Den next to the queen bee station in the Hands-on Biodiversity Gallery on the second floor, and get them a passport so they can begin their journey. Explorers can collect stamps every time they come to the ROM and additional stamps at other events and activities, such as visiting the Discovery Corners throughout the year. Stamps can be redeemed for prizes based on the individual Explorer's favourite Centre of Discovery. We hope this will keep your children excited about coming to the ROM often and having fun while learning something new with each visit.

There are also some great fun learning activities on the Explorers' website through the Join Us tab at rom.on.ca. Kids can do these activities at home or bring them when they visit. Don't let your Explorers forget their passports each time they come, so that they can collect their stamps!

We hope you have taken the opportunity to personalize your Membership so we can identify what areas of the Museum are of most interest to you. If not, please visit the Membership area of the website and let us know so we can connect you with all the fascinating things at the ROM that pertain personally to you.

Martha Henderson

MARTHA HENDERSON
HEAD OF MEMBERSHIP AND SALES

MEMBER PREVIEW

Forbidden City photo © The Palace Museum. Gu171808.

THE FORBIDDEN CITY: INSIDE THE COURT OF CHINA'S EMPERORS

> **Friday, March 7, 2014, 10 a.m. to 8:30 p.m. (last entry 7:30 p.m.)**

Members are among the first to preview the blockbuster exhibition, *The Forbidden City: Inside the Court of China's Emperors* presented by The Robert H. N. Ho Family Foundation.

Join us for welcoming remarks at 11 a.m., 2 p.m., and 4 p.m. in Garfield Weston Exhibition Hall, Level 2B, Michael Lee-Chin Crystal. No registration required.

MEMBER INFORMATION

ROM MEMBERSHIP LEVELS
ROM Social: $149
Individual: 1 year $97; 2 yrs $172
Family/Dual: 1 year $149; 2 yrs $269
Senior Family: $145
Non-Resident: 1 year $102; 2 years $183
Student: $54
Curators' Circle: $189
Museum Circle: $323
Director's Circle: $626
Young Patrons Circle: $600+
Royal Patrons Circle: $1,800+

TELEPHONE NUMBERS
Switchboard: 416.586.8000
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
Donations: 416.586.5660

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

Membership Services:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

SPECIAL OFFERS

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

ROM Members can enjoy free general admission to:
Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery.

Valid ROM membership card(s) and identification must be presented upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

2-FOR-1 ADMISSION FOR ROM MEMBERS

Gardiner Museum

Present valid ROM membership card(s) and identification at the Gardiner Museum and receive 2-for-1 admission, plus a 10% discount at the Gardiner gift shop.

MEMBERS! WE'D LIKE TO HEAR FROM YOU. SHARE YOUR STORIES!

ROM ReCollects: You write the history of the ROM (1914—2014)

People tell us that the ROM has been important in their lives, and as ROM Members you can help us make a record of 100 years of collecting, exhibiting, interpreting, and involving people. Share your impressions and memories. You can also comment on what others have submitted.

Join in! Send us your images, videos, and written or spoken words to build a resource that will endure. These will be compiled and arranged on our website during the next year. Visit and contribute at **rom.on.ca/en/romrecollects/contribute**.

INSIDERS' WALKS EXCLUSIVELY FOR ROM MEMBERS

> Sundays at 2 p.m.
> January 26, 2014, and February 23, 2014
Back by popular demand! *Instruments and Architecture* Explore architecture with a musical theme by touring interiors of the Royal Ontario Museum, Royal Conservatory of Music, and the Edward Johnson Building of the Faculty of Music.

> Wednesdays at 1 p.m.
> January 15, 2014, and February 12, 2014
Let there be Light: Stained Glass Windows and Architecture
Join us in viewing the architecture and stained glass of the Royal Ontario Museum and Toronto's Church of the Redeemer. You will also have an opportunity to see a rare set of Pre-Raphaelite windows by Henry Holiday in the Lillian Massey Building, University of Toronto.

Tours are open exclusively to ROM Members. For all Insiders' Walks, meet in the Rotunda, Level 1, and look for the ROMwalks umbrella. Registration is required as numbers are limited. Register on-line at **rom.on.ca/members/events** or call 416.586.5700.

FACE 2 FACE

Exclusive Event Series for ROM Members

Face2Face is our series of free gallery experiences led by the ROM's own experts. Join them to hear about their latest research, recent acquisitions, and favourite objects. Walks begin promptly at 11 a.m. and last for approximately 45 to 60 minutes. There will be time for questions.

Upcoming dates:

>January 21, 2014, 11 a.m.
Bob Murphy: *Wildlife Photographer of the Year*

>February 18, 2014, 11 a.m.
Ken Lister: *French River Rapids*

>March 18, 2014, 11 a.m.
Chen Shen: *An introduction to the Imperial Collection in the ROM's Chinese Gallery*

Registration is required, as space is limited. No waiting lists.

Register on-line at **rom.on.ca/members/events** or call 416.586.5700.

ATTENTION MEMBERS

Call for Nominations: Membership-elected Trustee position on the ROM Board

The Royal Ontario Museum is governed by the ROM Act (1968), which established a Board of 21 Trustees. The Act mandates that three of the 21 Trustees are to be elected by the ROM's membership. One membership-elected Trustee position becomes vacant June 30, 2014. Nominations for this position will be accepted by the Office of the Secretary to the Board until noon on Thursday, March 20, 2014. Each nomination must be supported by the signatures of 25 active ROM Members (please include membership numbers). The vacant term of office is July 1, 2014, to June 30, 2017. Should more than one duly nominated candidate be eligible, an election will be held. If you are interested in pursuing a membership-elected Trustee position on the ROM Board of Trustees please call the ROM Board Office at 416.586.5886 for further details.

Photos: Gardiner Museum exterior © Shai Gil; Stained Glass © Paul Vaculik.

Member Profile

THE PLACE TO BE

For Clare and her parents, the ROM is a favourite destination

A third-grader in a midtown Toronto public school, eight-year-old Clare loves math and social studies. "I get very good marks," she says earnestly. "I think it is because I like it." She recently sat down with *ROM* magazine along with her mother and father, Leslie and Andy Kovac, to talk about their favourite things about the ROM and why they have a family membership.

"The ROM has holding power for us," says Leslie, a former management consultant and now stay-at-home mom. "We keep coming back because we all enjoy it." Recently, the big draw has been Explorers' Club. Free for children of ROM Members, the Club gives kids the chance to experience the Museum through special activities like meeting curators, going on scavenger hunts, and earning great prizes, plus they get access to exclusive on-line activities and cool crafts to do at home.

Clare is a fan: "Explorers' Club is great. I made a shield there, with a white sword and blue corners on it. I keep it in my room." They also "earned" the chance to go behind the scenes, thanks to Explorers' Club. "I collected 25 stamps in my passport so I could do a special tour." (Sorry, kids, but the number of stamps needed has since gone up to 40.) They and other "passport holders" got to tour the Mesopotamia exhibition with Associate Curator of Ancient Near East Clemens Reichel.

Clare recently got an iPod and as a result the family now uses ScopifyROM, the new smart-phone app that augments the in-gallery experience. "It's very cool! And now that I have used all the 'Scopes,'" she says, "I can play the games too." Leslie is also impressed by ScopifyROM. "It really adds to the experience. A gallery label can only tell you so much."

As members, her parents can bring up to four young guests with them every time they visit, so they often bring some of Clare's friends along, too. "My friends love it. It is a great place to go on a rainy day." o

FREE FOR CHILDREN AND GRANDCHILDREN OF ROM MEMBERS

ROM EXPLORERS CLUB

Recommended for children 4 to 11 years of age
A fun and exciting way for kids to experience the ROM!

NEW!

Explorers' Club members will enjoy special ROM events, fun on-line activities, and cool crafts to do at home. Plus they'll meet curators, go on scavenger hunts, and earn great prizes!

PASSPORTS

All Explorers receive their own passports to be stamped each time they visit the ROM and participate in the Club's activities. As they collect stamps, they'll get some great prizes! To find out more, visit **rom.on/members** or call 416.586.5700.

COLLECTING STAMPS

Your kids can show their passports at the Explorers' Den in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity every time they visit and when they complete a bonus stamp activity. They get to choose which page their stamps go on, so they can claim the prize they want. But only one prize per category!

Claiming Prizes
Once they've earned enough stamps on a page, they can bring their Explorers' passport to the admission desk at the ROM's main entrance to claim their prize.

Top Prize Level – Behind-the-scenes tour with ROM expert
To claim this special tour with a ROM expert, Explorers must collect the maximum of five stamps on each page—that's a total of 40 stamps. Once they have achieved this level, they can take their passports to the admission desk at the main entrance to have their names put on the list for the next tour. The behind-the-scenes tour currently takes place once per year.

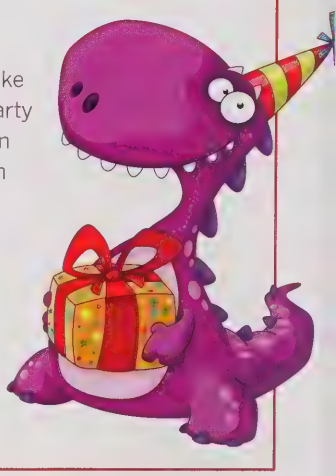
NEW ROM EXPLORERS WEBSITE

Explorers can check out our new Club website at **rom.on.ca/explorers**. They'll find fun activities and make-at-home crafts, cool facts, bonus stamp opportunities, and so much more! Explorers: let us know what you think.

HOW TO GET INVOLVED

Simply update your Member profile on-line at **rom.on.ca/members** indicating interest in Children's Activities. Or e-mail membership@rom.on.ca or call 416.586.5700.

ROM BIRTHDAY PARTIES



For a birthday to remember! Bring your party to the Museum and experience the exciting range of activities we offer to make your child's day special. ROM birthday party packages are à la carte, so you can design your own unforgettable day. Choose from themed tours, craft creations, scavenger hunts, group lunches, and loot bags.

Exclusive Offer for ROM Members!
Book a party before March 1, 2014 and receive a special gift for your birthday boy or girl. To find out more, visit us at **rom.on.ca/en/visit-us/group-visits/birthday-parties**.

PERSONALIZED MEMBERSHIP COMMUNICATIONS

A new way for you, as Members, to engage with the ROM is by sharing with us the areas that you are specifically interested in. To increase access to the ROM's vast collections and curatorial expertise, we now have eight areas of focus: Ancient Cultures, Biodiversity, Contemporary Culture, Canada, Earth & Space, Fossils & Evolution, Textiles & Fashions, and World Art & Culture.

As Members, you can receive customized e-newsletters based on your areas of interest. All you have to do is let us know which areas most interest you, and we will make sure you are kept up-to-date on breaking news, events, and discoveries in these areas. All you have to do is update your Member profile on-line. Choose one area of interest or choose them all. Update your Member profile today at **rom.on.ca/en/join-us/membership**.

ROM MEMBERSHIP. A GIFT FOR ANY OCCASION!

Share your love of the ROM with family, friends, colleagues, and clients! Membership is an ideal gift not only for the holidays but for birthdays, graduations, weddings, and other special occasions.

Your friends and loved ones will enjoy the Museum treasures all year long; including free unlimited admission to ROM galleries and blockbuster exhibitions, exclusive Member Previews, a free subscription to *ROM* magazine, as well as discounts in ROM shops and restaurants and on programs, lectures, and events.

As a ROM Member, you save up to $20 on gift memberships. For details or to purchase gift memberships, visit rom.on.ca/members or 416.586.5700.

Dinosaur illustration: Volodymyr Gorban.

ROM Governors

Celebrating 100 Years of Your Support

Photo: Wanda Dobrowlanski

Philanthropy has been at the heart of the ROM since its inception in 1914. Financial support, patronage, donations, and acquisitions helped establish the Museum and continue to be a crucial component of the ROM's success today. Our generous supporters have enabled us to become Canada's world Museum, nurturing discovery and inspiring wonder for the past century.

To celebrate our Centennial, there will be many special programs, events, and activities throughout the year that will invite everyone to be part of the fun at the ROM and help contribute to the Museum's future. We are very proud to have CIBC as our centennial partner, with whom we share a long-standing partnership. Sir Edmund Walker, general manager for CIBC and a generous patron of the arts, co-founded the ROM in 1912 and was the driving force behind the campaign to found a world-class museum in Toronto. Fast forward a century, and the ROM is still at the heart of our community.

On March 19, we will celebrate the day the Museum first opened its doors to the public by launching a special Centennial campaign, inspiring support for another century of bringing people and ideas together.

This is also an extraordinary year to pay tribute to our long-standing supporters. We will honour our top donors with our new Lifetime Giving program that will launch at our annual Chairs' Reception on June 4, 2014. ROM donors and sponsors have made it possible for us to discover new species, conduct groundbreaking research around the globe, connect kids from diverse ethnic backgrounds to their cultural heritage, welcome new Canadians, and so much more. Thank you for stitching together the fabric of the ROM with your generous gifts and community leadership.

We also have exclusive once-in-a-lifetime events planned, including a Centennial tea for Currelly Society members on April 3, 2014, that will transport guests back to 1914. Of course, no milestone birthday would be complete without a fantastic party, and we are looking forward to our spectacular sold-out Centennial Ball on November 8, 2014. Co-chaired by Senator Nicole Eaton and The Hudson's Bay's Bonnie Brooks, this white-tie event is sure to be a night to remember.

Thank you for your continued support of the ROM and we look forward to celebrating with you all year long!

Dianne Lister

DIANNE LISTER
PRESIDENT & CEO
RPC MEMBER

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YAMANA GOLD INVESTS IN A ONE-OF-A-KIND ORE AND MINERAL COLLECTION

Douglas Kirwin, a professional geologist with more than 40 years in the mineral exploration industry, collected a staggering 22,000 ores and minerals while on his world travels. Many of his pieces are from mines that have since closed or are otherwise inaccessible due to entry restrictions.

"My collection represents my life's work and passion," says Kirwin. "I've chosen to leave my legacy at the ROM where it will be cared for and shared with future generations."

Thanks to a generous gift of $1 million from Yamana Gold Inc.—a Canadian-based gold producer—Kirwin's wish is set to become a reality. Yamana's investment in ROM Earth & Space will help the Museum with cataloguing, digitization, and storage of this remarkable collection. It will also support a multimedia classroom and research laboratory to accelerate hands-on learning and analysis of this exceptional collection for students and professionals.

"By acquiring this collection, the ROM will become a serious international resource for mining companies and educators who wish to teach their staff and students both the fundamentals and the fine points of ore deposits, refining future mining exploration in Canada and abroad," says Kim Tait, curator of Mineralogy at the ROM.

Yamana takes an active interest in the well-being of the communities surrounding its operations and provides various sustainable economic development programs. "We are proud to support the ROM's Kirwin Collection initiative," says Peter Marrone, Chairman and Chief Executive Officer of Yamana Gold. "We look forward to working with the Museum to bring some of its specimens and artifacts to the communities in which we operate where they can also be enjoyed."

The Kirwin Collection is a $4 million initiative to strengthen the study of Earth Sciences in Canada. To learn more about this exciting project or lend your support, please contact Ashley Downey at ashleyd@rom.on.ca or 416.586.7908.

YAMANAGOLD

Photos courtesy Katherine Dunnell.

LOVE THE ROM

The ROM is celebrating an exciting milestone this year—a century of building communities and bringing people and ideas together. You're invited to take part in our centennial by making a special gift in your name or in honour of a loved one. Supporters who donate $150 or more will be recognized on the ROM website and those who give $1,000 or more will be invited to share their ROM stories in a commemorative centennial book.

To show your love for the ROM and make a contribution, please call us at 416.586.5842 or visit **rom.on.ca/lovetherom**. We gratefully acknowledge and thank the following donors for their generous support.*

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*Donor listing as of November 15, 2013.

Artwork: Rachel Ann Lindsay.

SAVE THE DATE

FORBIDDEN prom

SATURDAY, MARCH 29, 2014

Inspired by the ROM's upcoming blockbuster *The Forbidden City: Inside the Court of China's Emperors*, this year's PROM event will be masked in mystery and intrigue. Partygoers can expect an unforgettable night of live entertainment, alluring activities, gourmet fare, and tempting lounge areas. Join 1,000 of your closest friends for a tantalizing taste of dim sum, oolong-infused cocktails, and Chinese numerology. New this year, VIP experience packages will feature reserved seating and table-side service. For party tickets and information, visit **rom.on.ca/prom**.

PROM is the annual Young Patrons Circle (YPC) fundraising event for the ROM. Proceeds support the ROM's highest priorities that bring world-class exhibitions, stunning galleries, leading-edge research, and educational programs to life.

Photos © The Palace Museum, Gu171802 (blue), Gu45715 (yellow), Forbidden City at night, iStock.

INTRODUCING IAN MADELL

Meet Ian Madell, Chair of the Royal Patrons Circle (RPC) Committee and Managing Partner at LEVEL5 Strategy Group.

What was the last book you read?
The Everything Store—it's about Jeff Bezos and the age of Amazon.

Which one person would you invite to dinner, living or dead, real or fictional?
Torn between Bill Clinton and Winston Churchill.

If you could only listen to one song for the rest of your life, what would it be?
"I Believe."

Where is your favourite place in the world?
Our farm in Grey County near Owen Sound in Ontario—a piece of paradise!

What do you love most about the ROM?
On every floor and around every corner there is something new to discover.

If you had to describe the ROM in one word, what would it be?
A treasure!

What is the best part of your job as the chair of the Royal Patrons Circle?
Meeting new members and collectively helping to shape the success of the ROM for the next 100 years.

What are you most excited about for the ROM's centennial?
It's the start of the next 100 years.

If you could have anything from the ROM's collections, what would you choose?
The *T-rex*...I think it would look fantastic in one of the fields at our farm and be a great topic of conversation in the neighbourhood!

Tell us your passion.
Learning.

30 YEARS OF RPC

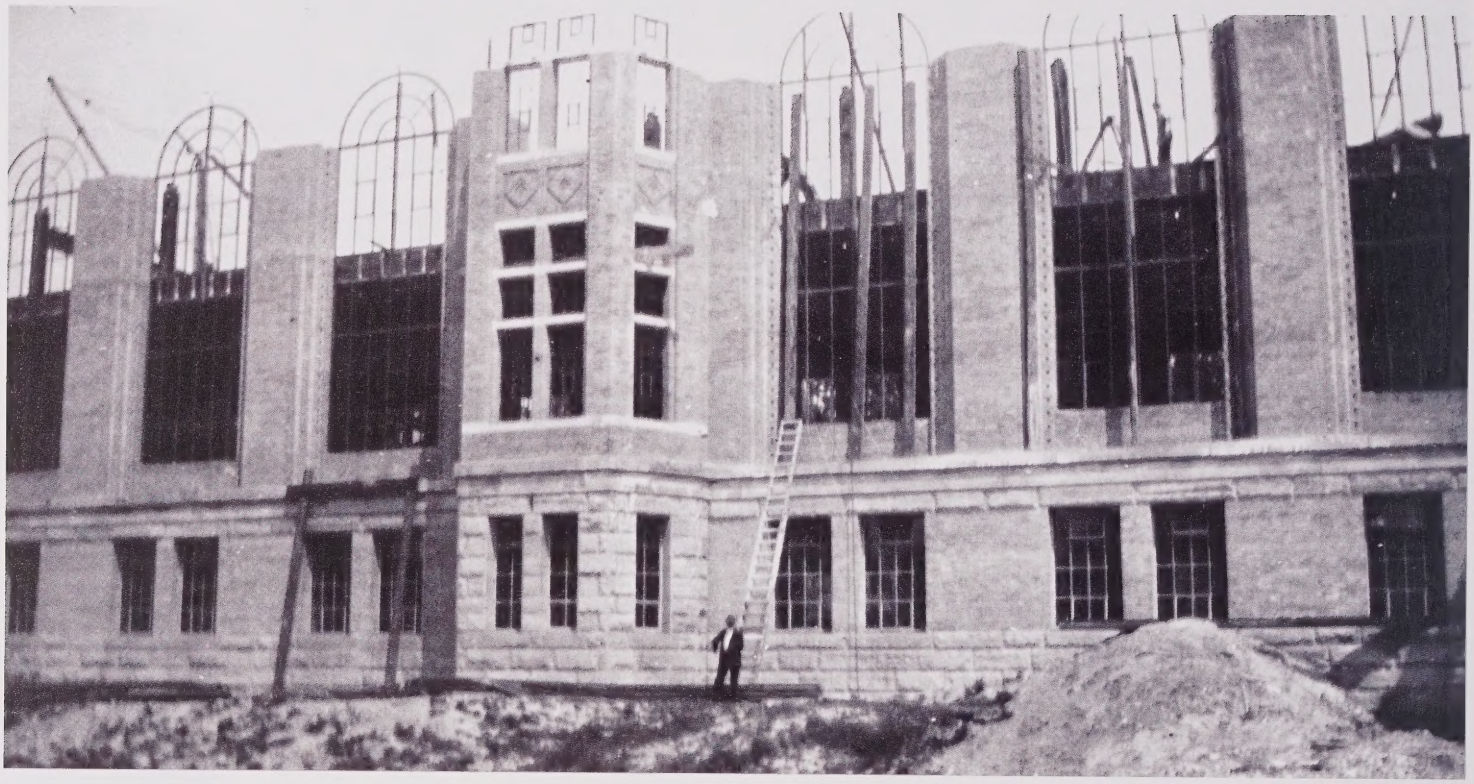
Thirty years ago, a small group of ROM supporters started an annual giving program to support their beloved Museum. Today, the Royal Patrons Circle raises more than $1 million every year for the ROM's highest priorities. Members enjoy exclusive events and special access to the Museum's collections and experts. To join or learn more about RPC, please contact Mischa Mueller at mischam@rom.on.ca or 416.586.5842.

ROM ROYAL PATRONS CIRCLE 30 YEARS

Photos: Ian Madell by Wanda Dobrowlanski. ROM interior © AJ Messier Photography.

The First Building

Where it All Began

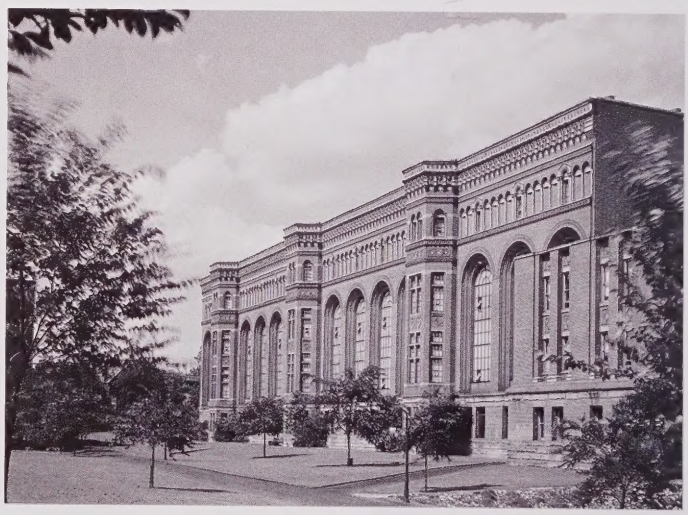


On April 16, 1912, in the Ontario Legislature, Bill 138 received Royal Assent. It formally established the creation of a building to "provide a home for culture and science under the same academical roof." There were to be five ROMs situated there (archaeology, geology, mineralogy, palaeontology, and zoology), each with its own director.

The news received scant coverage; an unsinkable ocean liner called the RMS *Titanic* had gone down the day before.

The original building, shown here, was designed by the Toronto architectural firm of Pearson and Darling, whose credits include Convocation Hall at University of Toronto (1906), the Summerhill-North Toronto railway station (1916) and, in 1930, the Canadian Bank of Commerce Building, the Commonwealth's tallest for decades after.

The opening date was determined by H.R.H. The Duke of Connaught who declared he would make himself available on March 14, 1914. "This was far too soon for our convenience," wrote founder Charles Currelly years later, but it was "most important for us if he would open the building... Finally what had seemed an utter impossibility was nearly accomplished, and the opening took place with all the galleries in fair shape but one, for which we had not a single case ready." o



Views of the original 1914 ROM building from Philosopher's Walk.

Photos: ROM under construction, west side of 1912 wing (west looking east), ROM Photography Archives. ROM building from Philosopher's Walk, courtesy of Toronto Public Library

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